SUN WORSHIP IN ANCIENT INDIA

LALTA PRASAD PANDEY

SHOUT
SHARE
IT

This book is an attempt to present the history of Sun-worship in Ancient India. It is based on a thorough study of both literary and archaeological sources and its conclusions are drawn on their critical analysis and complete correlation.

Sun-worship started in India as far back as the neolithic age and continued in the Indus Valley Culture and its successors....with the coming of the Indo-Greeks, the Śakas and the Kuṣāṇas, the popularity of Sun-worship increased still further....but its classical form was achieved in the Gupta and post-Gupta periods, when innumerable sun-images, carved beautifully in accordance with the Śāstric injunctions were installed and many magnificent sun-temples were erected throughout the length and breadth of the country.

This work deals not only with the Solar iconography and centres, various art-remains and monuments, undiscovered so far, but also describes, though briefly, Koṇārka, Moḍherā, Multān, Mārtaṇḍa, Osia, Ujjain, Jageshvar and many other unknown sun-temples which enriched the art-heritage of ancient times.

Rs. 50.00

Sun-Worship in Ancient India

DR. LALTA PRASAD PANDEY
GORAKHPUR UNIVERSITY

FOREWORD BY
PROF. G.C. PANDE

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To
My Revered Guru
Prof. Dasharatha Sharma

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FOREWORD

Despite some recent efforts to argue to the contrary, it remains an obvious fact that the cultural life of India through the ages has been dominated by its preoccupation with the pursuit of religious values. It is in thi sphere that the most plentiful material survives from remote antiquity. What is more—and this distinguishes the Indian tradition from others—this material is of more than antiquarian interest since some of the most archaic religious beliefs and practices still continue to survive in a living manner in India. Sun-worship is one of such cults, going back to prehistoric times and still very much alive in certain ways. What is the secret of the continued popularity of sun-worship through such diverse age of social and cultural development? Is it simply the survival of some primitive fancy and superstition, destined to disappear with the growth of science? Or is sun-worship itself grounded on an indubitable psycho-spiritual science such as Sri Sri Visuddhanand demonstrated, and historically preserved in terms of a symbolism which has a spontaneous though obscure appeal to all mankind? It is difficult for the historian to return a categorical answer to such questions. If he cannot become a theologian or a mystic, no more can he dogmatize from the standpoint of scientific positivism.

The recent attempt of some Finn scholars to decipher the Indus Valley script has led them to suggest that the religion of that civilization was basically astral. Even if we hold this to be quite unproved, there can be no doubt about the occurrence of solar symbols such as *Svastika* in the remains from that civilization. During the Vedic period sun-worship, known to Aryans from remote antiquity, appears to have gradually grown in importance. In the later Vedic age solar deities like Viṣṇu and even Varuṇa, notwithstanding views to the contrary about the nature of Varuṇa, are clearly important and their worship can be connected with the growth of moral consciousness. The god of light is the god of Right par excellence. The sun, again, appeared to be

the heart of the mystery of Time, presiding over Death and Immortality. In the Agni-Cayanas, thus, solar symbolism is predominant. Suparṇacayana, Āruna-ketuka, Sāvitra-cayana—all seek to render a visible representation to the glory of the sun and the mystery of Time. In the *Kaṭhopaniṣad*, Viṣṇu is identified with the transcendent goal. This was part of the general Upaniṣadic realization that the true nature of a deity (*Devatā*) is not to be confounded with specific external phenomena (*Upādhi*).

In one direction, thus, sun-worship, seemed to merge into Viṣṇu-worhip at the end of the Vedic period. In fact, the worship of specific gods in the post-Vedic period always assumed that they are merely particularizations of the Highest for the convenience of the worshippers. Nevertheless, sun-worship continued in a more obvious form in another direction. The sun was identified with Prāna, the vital principle in man as well as in the cosmos, and its worship was held to be especially efficacious for gaining health and eradicating diseases. "Ārogyam bhāskarād icchet".

A third dimension of sun-worship which emerged into clarity somewhat later, was connected with the vogue of astrology which held the sun and the planets responsible for human destiny. Attempts have been made to connect the growth of Indian astronomy and astrology with influences from West Asia and Europe—Babylonian and Greek. It is in this connection that the problem of the Iranian and 'Magian' origins of some features of solar iconography and cult as recorded in Varāhamihira or the Sāmba Purāṇa, might be significantly analyzed.

The rise of the Tantras and the Purāṇas helped to formalise ancient cults and the solar cult was no exception. With its images and temples, scriptures and priests, rituals and formulae, the cult of sun-worship came to be recognized as one of the major cults for the *smārtas*, and the unfinished but unequalled temple at Koṇārka was the last great homage paid to the sun from classical times.

Dr. Lalta Prasad Pandey has traced the vicissitudes of the sun cult from ancient times to the Rajput period. He has used all the literary as well as the archaeological data. His work is thorough and critical and will remain the standard work on the subject for sometime to come. I am exceedingly happy to notice how the author has steadily grown in stature through the years, and I am sure that the present work will give him a secure place in the world of scholarship.

JAIPUR
2*nd*, *November*, 1970.

G.C. PANDE
Tagore Professor and Head
Department of History and
Indian Culture,
University of Rajasthan

PREFACE

The present thesis attempts to present the history of Sun-worship in ancient India, roughly from the earliest time to the 13th century A.D., giving its origin, growth and development in this country on the basis of materials scattered in every possible source pertaining to the ancient past of this country. Both archaeological and literary sources have been used. This has helped in the reconstruction of all-round growth of the cult and its nature and the correlation of these sources has enabled us to assess the problem in its true and complete perspective. The long period and the vast space of the subject have been useful, we believe, to make the study thorough, useful and interesting. But, I do hold—

'तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ।'

(I do aspire to cross, out of my ignorance, with a raft the boundless ocean).

Contributions of other scholars who have already worked on the subject have been consulted. But a good deal of the material on which the present thesis is based has been used here for the first time.

The work has been divided into two parts. Of these, the first after dealing historically with the origin and evolution of Sun-worship in its first six chapters, tackles in the seventh the controversial question of foreign elements in Indian Sun-worship and arrives at certain conclusions on the basis of the material presented. In many cases, the problem is not of simply asserting or denying the mere existence of some kind of influence but rather of assessing the exact contribution, thus made to indigenous cultural evolution.

The second part gives the regional description of the various centres of Sun-worship in ancient India giving their modern importance as well, if they have retained it. The author has tried also to identify the various Saura centres and to give a brief account of the Sun-temples, erected approximately upto the end of the thirteenth century.

This is a work approved for the degree of Doctor of Philosophy in History by the University of Delhi in 1967. The present form is the same as it was submitted for its evaluation. However, there are some additions, which we deem proper to make, after studying the relevant material, lying abroad.

Some papers were written and published after I submitted my thesis in the University of Delhi for its examination in 1966. They do not contain any new information of significance. However, these and others which are expected to come after the publication of this work would be used in a relevant work to be written later on. Readers may be compelled to give a new orientation to the subject after going through these pages. Can I state that this is one of the aims?

The work was done under the painstaking supervision of my revered Guru, Prof. Dasharatha Sharma. Words fail to express my heartfelt gratitude to him for his guidance and affectionate encouragement in the course of my research and its publication. Dr. Bisheshwar Prasad, former Professor and Head, Department of History, University of Delhi, kindly secured for me the All India University Research Fellowship awarded by the University of Delhi. I record here my grateful appreciation of the generous interest which he took in the progress of my research.

I also record my grateful thanks to Dr. B.B. Mishra and Prof. Amba Prasad, Professors, Department of History Delhi University, who took keen interest and encouraged me in getting the thesis published. I take this opportunity also to express my grateful thanks to Dr. (Miss) Romila Thapar, Professor in History, Jawahar Lal Nehru University, New Delhi, for many valuable suggestions received from her.

I am also thankful to Dr. G.C. Pande, Tagore Prof. and Head, Department of History and Culture, Rajasthan University, Jaipur, who introduced me to this subject. I am grateful to him for many suggestions to improve the work. To Prof. A.L. Basham who has gone through this thesis, my thanks are due. He expressed his valuable opinion about the standard of the work. I am grateful to him for the same.

Dr. G.C. Pande has kindly written a foreword to this work. I am highly obliged to him for the same.

I have had opportunities of discussing the subject with many scholars in India and abroad. It is a pleasure to record my thanks to late Prof. J.N. Bannerjea, Prof. K.D. Vajpai, Prof. H.D. Śankalia, late Prof. Raj Bali Pandey, Prof. A.K. Narayana, Prof. G.R. Sharma, Dr. V.S. Pathak, Dr. R.K. Dikshit, Dr. Buddha Prakash, Shri B.B. Lal, Prof. M. Rama Rao, Prof. T.S. Burrow (Oxford), Dr. J.G. de Casparis (London), and Dr. F.R. Allchin (Cambridge).

My thanks are due to the staffs of the Department of Archaeology and its excellent Library, New Delhi, Delhi University Library, National Library, Calcutta and the University Library, Gorakhpur. I thank also the authorities of National Museum, New Delhi, Indian Museum and Asutosh Museum, Calcutta, and the Archaeological Museums of Patna, Lucknow, Mathura, Sarnath, Allahabad, Gwalior and Jaipur for having given me all facilities to study their rare images. To my friends Shri Trilok Nath Shukla, Dr. Kamala Prasad Mishra, Shri Bhagwat Shahi and Mrs. Chhaya Bannerji, I am thankful for having helped me during my study-visit to Bhubanesvara, Puri, Konārk and Kashmir.

I thank the British Council, London, for its award (in 1966) which enabled me to study in the University of London and use the libraries, namely the library of the School of Oriental and African Studies, the library of the Institute of Archaeology, the library of the Institute of Classical Studies, the library of the Deptt. of Egyptology, the Senate House Library, the British Museum Library, the Royal Asiatic Society library, the India Office library, London, and the Bodleian library, Oxford. I thank the staffs of these libraries. My thanks are also due to the authorities of the British Museum and the Victoria and Albert Museum, London, Louvre and Musee Guimet, Paris, the Vatican Museum, Vatican City, Rome, the Ashmolean Museum, Oxford, and the Archaeological Museum, Cairo, for having given me facilities to study their antiquities and supplying me some photographs.

GORAKHPUR
July, 1st, 1971

Lalta Prasad Pandey

THE AUSTRALIAN NATIONAL UNIVERSITY

THE SCHOOL OF GENERAL STUDIES
Canberra, A.C.T.

Dated 2-5-1968.

I read this thesis very carefully and formed a very good opinion of it. It contains much new and significant material, puts forward original theories and forms the most comprehensive and thorough study of the Solar Cult in ancient India so far to have been produced.

So many Indian Ph.D. students are publishing theses nowadays which do little more than reproduce what has been said before, in slightly different form, but this is a really significant study on a subject which has not been worked over very deeply.

If published, it will become the standard monograph on the subject, and will remain so for many years to come.

A. L. Basham
Professor of Asian Civilization

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ABBREVIATIONS

A.	:	Aṅguttara Nikāya.
AA.	:	Arts Asiatiques.
AB.	:	Aitareya Brāhmaṇa.
ABORI.	:	Annals of Bhandarkar Oriental Research Institute.
Adh.	:	Adhyāya.
AI.	:	Ancient India.
Āp DS.	:	Āpastamba Dharma Sūtra.
App.	:	Appendix.
Āp SS.	:	Āpastamba Śulva Sūtra.
ALB.	:	Adyar Library Bulletin.
AM.	:	Ajmer Museum.
AMCU.	:	Āsutosh Museum, Calcutta University.
AORM.	:	Annals of Oriental Research, Madras.
AR.	:	Asiatic Researches.
ARADM.	:	Annual Report of the Archaeological Department, Mysore.
ARIE.	:	Annual Report on Indian Epigraphy.
ARRM.	:	Annual Report of Rajputana Museum.
ARSIE.	:	Annual Report of South Indian Epigraphy.
ASIR. (Cunn.)	:	Archaeological Survey of India Reports (Cunningham).
ASIAR.	:	Archaeological Survey of India Annual Reports.
AV.	:	Atharva Veda.
Āśva. GS.	:	Āśvalāyana Gṛihya Sūtra.
Baudh. GS.	:	Baudhāyana Gṛihya Sūtra.
BDCRI.	:	Bulletin of Deccan College Research Institute.

BGOMLM.	:	Bulletin of Govt. Oriental Manuscripts Library, Madras.
Bhār. GS.	:	Bhāradvāja Gṛihya Sūtra.
BG	:	Bombay Gazetteers.
BI.	:	Bibliotheca Indica, Calcutta.
BK.	:	Book.
BKI.	:	Bombay Karnātaka Inscriptions.
BM.	:	Baroda Museum.
BMC.	:	British Museum Catalogue of the Coins of the Greek and Scythic Kings of India.
BSOAS.	:	Bulletin of the School of Oriental and African Studies.
BSS.	:	Bombay Sanskrit and Prākrit Series, Bombay (and Poona).
BV.	:	Bhāratīya Vidyā.
BVS.	:	Bhāratiya Vidyā Bhavan Series, Bombay.
Ch.	:	Chapter.
Chs.	:	Chapters.
Chh. Up.	:	Chāndogya Upaniṣad.
CII.	:	Corpus Inscriptionum Indicarum.
CITD.	:	A Corpus of Inscriptions in the Telingana Districts of the H.E.A The Nizam's Dominions (Hyderabad Archaeological Series, No. 13).
COJ.	:	Calcutta Oriental Journal.
Comm.	:	Commentary.
COS.	:	Calcutta Oriental Series.
D.	:	Dīgh Nikāya.
Dis.	:	District.
Ed.	:	Edited by.
EC.	:	Epigraphia Carnatica.
EI.	:	Epigraphia Indica.
Elliot and Dowson	:	History of India As Told by Its Own Historians, Tr. by H. M. Elliot and J. Dowson.
Fig.	:	Figure.

Fn.	:	Footnote.
GOS.	:	Gaekwada Oriental Series, Baṛoda
Hir GS.	:	Hiraṇyakesin Gṛihyasūtra.
I Ant.	:	Indian Antiquary.
I Arch.	:	Indian Archaeology.
IC.	:	Indian Culture.
IHQ.	:	Indian Historical Quarterly.
IMC.	:	Indian Museum, Calcutta.
Ins.	:	Inscriptions.
J.	:	Jātaka.
JAHRS.	:	Journal of Andhra Historical Research Society.
JBBRAS.	:	Journal of Bombay Branch of Royal Asiatic Society.
JAOS.	:	Journal of the American Oriental Society.
JBHS.	:	Journal of Bombay Historical Society.
JBORS.	:	Journal of Bihar and Orissa Research Society.
JBRS.	:	Journal of Bihar Research Society.
JDL.	:	Journal of Department of Letters.
JGJRI.	:	Journal of Gaṅgānath Jhā Research Institute.
JIH.	:	Journal of Indian History.
JIMB.	:	Journal of Indian Museums, Bombay.
JISOA.	:	Journal of the Indian Society of Oriental Art.
JNSI.	:	Journal of Numismatic Society of India.
JOIB.	:	Journal of Oriental Institute, Baṛoda.
JPASB.	:	Journal and Proceedings of Asiatic Society of Bengal.
JRAS. (GB.)	:	Journal of Royal Asiatic Society (Great Britain).
JRAS. (GBI.)	:	Journal of Royal Asiatic Society (Great Britain and Ireland).

JTUOML.	:	Journal of Travancore University Oriental Manuscripts Library.
JUPHS.	:	Journal of United Provinces Historical Society.
JVORI.	:	Journal of Veñkateśvar Oriental Research Institute.
Kath GS.	:	Kāṭhaka Gṛihya Sūtra.
Kha GS.	:	Khadira Gṛihya Sūtra.
MA.	:	Papañca Sudani, Commentary on Majjhima Nikāya.
MASI.	:	Memoirs of the Archaeological Survey of India
Man. GS.	:	Mānava Gṛihya Sūtra.
MB.	:	Maru Bhāratī.
Mbh.	:	Mahābhārata.
MI.	:	Man in India.
MM.	:	Mathurā Museum.
M. Nid.	:	Mahā Niddesa.
MS.	:	Maitrāyaṇī Saṁhitā.
MSJ.	:	Mythic Society Journal.
Mss.	:	Manuscripts.
MVRS.	:	Museum of Varendra Research Society.
NI. Ant.	:	New Indian Antiquary.
NMD.	:	National Museum, Delhi.
NPP.	:	Nāgarī Prachāriṇī Patrikā.
OHRI.	:	Orissa Historical Research Journal.
Ojha.	:	Gauri Shankar Hira Chandra Ojha
P.	:	Purāṇa.
PAIOC.	:	Proceedings of the All India Oriental Conference.
Par. GS.	:	Pāraskara Gṛihya Sūtra.
PASB.	:	Proceedings of Asiatic Society of Bengal.
PIHC.	:	Proceedings of Indian History Congress.
PO.	:	Poona Orientalist.
PRASI. (WC).	:	Progress Report, Archaeological
PTS	:	Published by Pāli Text Society.

		Survey of India (Western Circle).
PM.	:	Patna Museum.
Pub.	:	Published.
QRHS.	:	Quarterly Review of Historical Studies, Calcutta.
Rao.	:	G.N. Rao; The Elemenrts of Hindu Iconography.
RB.	:	Rājasthān Bhāratī.
RG.	:	Rājasthān Gazetteer.
RM.	:	Rajkot Museum.
RT.	:	Rāj-Taraṅgiṇī.
RV.	:	Ṛg-Veda.
S.	:	Saṅyutta Nikāya.
SA.	:	Sāratthappakasinī.
Sachau	:	Alberuni's India, ed. with notes and indices by E.C. Sachau.
Saṅkh GS.	:	Saṅkhāyana Gṛihya Sūtra.
SB.	:	Śatapatha-Brāhmaṇa.
SBE.	:	Sacred Books of the East.
SII.	:	South Indian Inscriptions, Ed. by Hultzch.
SIIAER.	:	South Indian Inscriptions and Annual Epigraphic Report, Ooty.
SM.	:	Sarnath Museum.
SP.	:	Śodha-Patrikā.
SS.	:	Śaka-Samvat.
SV.	:	Sumaṅgala-Vilāsinī.
SV.	:	Sāma Veda.
SML.	:	State Museum, Lucknow.
TB.	:	Taittirīya Brāhmaṇa.
TS.	:	Taittirīya Saṁhitā.
Vāj S.	:	Vājasaneyī Saṁhitā.
VS.	:	Vikrama Samvat.
YV.	:	Yajur Veda.

TRANSLITERATION TABLE

VOWELS

अ	a	ए	e
आ	ā	ऐ	ai
इ	i	ओ	o
ई	ī	औ	au
उ	u	अं	aṁ
ऊ	ū	अः	aḥ
		ऋ	ṛ

Consonants

क्	k	क	ka
ख्	kh	ख	kha
ग्	g	ग	ga
घ	gh	घ	gha
ङ्	ṅ	ङ	ṅa
च्	c	च	ca
छ्	ch	छ	cha
ज्	j	ज	ja
झ्	jh	झ	jha
ञ्	ñ	ञ	ña
ट्	ṭ	ट	ṭa
ठ्	ṭh	ठ	ṭha
ड्	ḍ	ड	ḍa
ढ्	ḍh	ढ	ḍha
ण्	ṇ	ण	ṇa
		ड़	ṛa
त्	t	त	ta
थ्	th	थ	tha
द्	d	द	da
ध्	dh	ध	dha
न्	n	न	na
प्	p	प	pa
फ्	ph	फ	pha
ब्	b	ब	ba
भ्	bh	भ	bha
म्	m	म	ma
य्	y	य	ya
र्	r	र	ra
ल्	l	ल	la
व्	v	व	va
श्	ś	श	śa
ष्	ṣ	ष	ṣa
स्	s	स	sa
ह्	h	ह	ha
क्ष्	kṣh	क्ष	kṣha
त्र्	tr	त्र	tra
ज्ञ	jñ	ज्ञ	jña

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INTRODUCTION

Probably, there has been no time when the importance of the sun has not been realised. It must have been a matter of common observation that the sun is the creator of day and night, by appearing on the horizon in the morning and going back in the evening; and it must have been also observed that the sun by being source of light and heat on the earth is the creator of life, and producer of food and vegetation. These fundamental facts, connected with the sun, must have impressed the human mind very early in his existence on this planet; and either his sense of gratitude or fear or perhaps both must have expressed themselves in the shape of veneration for the sun. It was probably due to this that Sun-worship found a place in almost every ancient culture, Egyptian, Mesopotamian, Greek, Roman, Iranian, Mexican and Indian.

Sun-worship prevailed in Egypt from the earliest pre-historic times and reached its culmination in the period of XVIIIth dynasty (16th—14th Century B.C.) in the time of Ekhnaton, when Egyptian religious philosophy reached the conception of monotheism with the supreme God-head represented by Aton, a form of the sun who is known to have been worshipped in Egypt under many names and in many aspects such as Ra, Re, Aton, Horus, Hathar and Tum etc. He was the first divinity to be regarded as the champion of righteousness and the judge of dead. And as these are the qualities that one expects to find in an ideal king, he became the proto-type of the Egyptian sovereign and was considered as the first king of Egypt in Egyptian mythology. He was depicted as the God travelling through waters of the sky by day and through the waters of underworld by night, equipped with a special barque. The Sun-gods, particularly Re, Aton and Amon-Re were honoured with great altars. Hymns were composed to eulogise and images carved to represent them. Ra was shown as a purely human or hawk-headed figure or simply as the disk of the sun. As against this, Aton was never represented by any human or animal

figure. His only representation was the solar orb because it probably represented his great might and character as the Supreme One. (See PL. 27) Atmu or Tum (a solar god of Eastern Delta) was always shown in human form.

Similarly, Sun-god was worshipped in ancient Mesopotamian civilisations. The Assyrians worshipped Him under the name of Marduk, and Babylonians named Him Shamasha, speaking of him as the source of human life and joy. He was regarded as "the judge of the world who guides mankind aright and as the lord of the law who judges according to unchangeable principles." He was the heavenly king whose favour produces order and stability. In Babylonia, he was represented in human form and is once shown blessing Hammurabi, the greatest king and lawgiver of Babylonia. (See PL. 28).

Sun-god was worshipped in Greece also. According to Plato "both Hellenes and Barbarians were accustomed to greet the rising and the setting of the sun with prostrations and kissing of the hands." The great luminary was regarded as divine and animate. He and Mother Earth were invoked in the formula of oath. Later on, in Greeko-Roman culture, he was worshipped under the names of Helios and Apollo and given anthropomorphic form. (See Plates 29-30). Temples were also constructed in his honour.

Romans worshipped him also in the form of Mithras which they took, probably, from Persians when they came in contact with them. They represented him in an anthropomorphic form as slaying a bull and dedicated many temples, constructed in his honour in many parts of Europe.

In Persian civilisation the Sun was venerated, but one does not know the name under which he was invoked by early Iranians. According to Herodotus, the Persians offered sacrifice to the Sun. In the post-Zarathustrian time, Sun-worship attained greater prominence. He was named Mithra which is the same as the Vedic Mitra. He was considered responsible for the protection of law and justice among men and the guardian of the law of the world. In early times, the Iranians represented him by symbols; they gave him full

anthropomorphic form comparatively late in their religious history (See Pl. 31).

Ancient people of Mexico and South America were also Sun-worshippers. The Incas specially had a great regard for the Sun. The Aztecs offered bleeding human hearts to the Sun to give him greater vigour and in their art gave the disk of the Sun a frightening human face.

In India also Sun-worship has been popular from early times. We trace its long history in the following pages on the basis of literature, religious as well as secular, and various archaeological finds in the form of monuments, inscriptions, coins, amulets, seals, images and the like.

Chapter I

SUN-WORSHIP IN THE PREVEDIC AGE

It is difficult to say when Sun-worship began in India. As pointed already there has been no age perhaps when man has not instinctively realised his beneficial role. Witnessing daily his leading role in Nature as creator of day and night and producer of plants, vegetation and food, he must have realised his utility perhaps[1] earlier than even the Neolithic age, "when he learnt to produce his own food, lived at a fixed place and began to domesticate animals."[2] Thus he made the Sun the centre of his gratitude, regard and worship. He carved the figures of the sun on rocks and stone-tools and painted it in his cave-dwellings, though such representations were at times only symbolic and sometimes rather crude.

ROCK-PAINTING :—

A figure of the rising sun has been found in a primitive painting on a sandstone rock in the range of hills immediately east of the Manda river near Singhanpur,[3] a village situated about three miles north-west of the Naharpali station in Raigarh State, Central provinces. It is a semi-circular figure of the Sun with diverging line-like rays. Professor Panchanan Mitra regards it as the rising sun, though not without some hesitation. Rai Sahib Manoranjan Ghosh thinks that it re-

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1. Edward Clodd, Animism, the Seed of Religion, p. 64, London, 1921.

2. H. D. Sankalia, Prehistory and Protohistory in India and Pakistan; p. 152, Bombay, 1962.

3. This rock-painting has been seen by many scholars like Anderson, Percy Brown, Coggin Brown (Anthropologic, 1915, p. 304. See also Catalogue of Prehistoric Antiquities in the Indian Museum, Introduction.) and Panchanan Mitra; and Rai Sahib Manoranjan Ghosh. Percy Brown thinks that it "may be of very remote antiquity". (Percy Brown, Indian Painting, p. 15, 7th ed. 1960, Calcutta) Anderson was the first man to report the existence of this primitive painting. He does not write anything about its age. According to him "(this figure) seems to represent a quadrant of the sun, but we cannot be sure even of this, for rather similar drawings have

presents the Sun with rays half hidden by horizon.[1] The figure can be taken to represent also the sun while it is just rising in the east in the morning. Just below it, is a standing human figure whose hands are raised up towards the rising sun, and then some totemistic symbols[2] around it. The picture as a whole gives the impression that a man is saluting the rising sun[3], and paying homage to it.

NEOLITHIC TOOLS :—

Another evidence of early sun-worship is found in the neolithic "graffiti" discovered from the Kapagallu hills in the Bellary district. In it the figure of a six rayed star is drawn along with many other groups of figures in the painting which belongs to the "later artistically decadent neolithic times."[4] Here, the star, probably represents the Sun and the six rays might have been due to the belief that it was the Sun that created the six seasons on the earth.

The same type of evidence is available in the rock-carvings of Edakal (situated about 56 miles from Calicut)[5] the Neolithic affiliation of which is proved by the find of a fragment of a well-shaped and polished cut (stone tool) from the place.[6] The figure of the *Svastika* and some specimens of the circular sun-symbols have been found there.[7] The Svastika symbol accord-

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been made by the Vedda of Ceylon, and the explanation of these was that they were deer hide-vessels, with looped handles all round in which honey was collected from wild bees' nests." (C. W. Anderson, J.B.O.R.S. 1918, Vol. 4., p. 305.) Panchanan Mitra holds the view that Singhanpur paintings most probably belong to the best art period of Palaeolithic times, because some agate flakes have been found (there) in conditions which enable us to arrive at interesting geological conclusions., (J.D.L. Univ. of Cal, vol. 3, 1920 p. 189; 'Prehistoric Arts and Crafts of India, p. 190). Rai Sahib M. Ghosh places it in the late Palaeolithic period. See MASI, 24 p. 14.

1. MASI. No. 24 "Rock-Paintings and other antiquities of Prehistoric and later times." p. 10.

2. "It is evident that all those scenes depicted were connected with some sort of magic or fatemistic rites"—Panchanan Mitra J.D.L. (Univ. of Calcutta) vol. 3, p. 189, 1920.

3. Rai Sahib Manoranjan Ghosh, op. cit. Plate XVIb fig. 6., vide also C. W. Anderson, op. cit. plate 2, Fig. 1.

4. Panchanan Mitra, op. cit. p. 190.

5. Mr. Faweett, I. Ant. Oct. 1901.

6. Panchanan Mitra, op. cit. p. 191.

7. I. Ant. 1901, p. 413; Vide also Panchanan Mitra, op. cit. p. 191.

ing to many distinguished writers symbolises the sun and its responsibility for the creation and the welfare of the eternal earth and the life upon it. "It is an auspicious symbol connected with the worship of the Sun amongst the various nations of the world of great antiquity"[1] and has been found in the prehistoric antiquities of Spain, Portugal, Greece and even America.[2]

The figure of *Svastika* is formed by two small lines, crossing each other at right angles, and the four points of the cross have been taken to indicate the position of the sun at midnight, sun-rise, noon and at sun-set respectively. The figure of *Svastika* is completed by adding four short lines of direction to the four points of the cosmic cross to indicate probably the apparent movement of the sun from east to west. This ascending movement of the sun naturally represents the whole principle of order and well-being in the universe; and probably , thus, later on the Svastika became the symbol of life and of man's prosperity.

As the Sun is the source of fertility, the Svastika which symbolises the reproductive force of the Sun, could be taken as the symbol of fertility also. There is evidence to prove that this notion was prevalent in the prehistoric world. A figurine of a mother-goddess, discovered from the hoards in the Stratum of Troy, has this symbol "on the lower part of the body.[3] The symbol is depicted on a V-shaped projection surrounded by fishes, and is "evidently a fertility symbol."[4] Thus it seems that like those of ancient Greece, the Prehistoric primitive people of India regarded the Sun as the God of fertility and worshipped Him with the objective of getting offsprings. According to Crooke "in the primitive society it is also commonly believed that women can be fertilised by the sun, and girls on attaining puberty are secluded from the sight of him. A childless woman desiring offspring, bathes and stands naked before the sun, and implores him to remove her barrenness."[5]

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1. Kalipada Mitra, Man in India, Vol. XII, 1932, 'The Svastika', p. 59.
2. Ibid, p. 79.
3. Dr. A. Mackenzie, Crete and Pre-Hellenic Europe, p. 237; Vide also Man in India, Vol. XII, 1932 (Ranchi) pp. 141-142.
4. Ibid, Dr. A. Mackenzie, p. 235; quoted in Man in India, Vol. XII, 1932, 'The Svastika' p. 83.
5. Dr. Crooke, "Religion and Folklore of Northern India (1926) pp. 34, 35 quoted in Man in India, Vol. XII, 'The Svastika', 1932, p. 87.

The *Svastika* has been taken also as the prototype of the wheel which later on represented the sun and its power to act as the base of all that is movable and immovable things on the earth. The sun-symbol of the wheel is obviously the earthly representation of the orb of the Sun which is seen in the sky. Subsequently, this symbol became very popular in India and was used most to symbolise the Sun-god.

SUN-WORSHIP IN THE INDUS VALLEY CULTURE

The evidence of the worship of the sun on the part of the people of the ancient Indus Valley are provided by the symbols and designs marked on the seals and potteries which have come to light as a result of the excavations at Harappa, Mohenjodoro and at some other new sites of the extension of the Indus culture, namely Lothal, Rupar, Rangpur and Kalibangan etc. He was represented by several symbols, probably to denote his different aspects and their respective power. The Svastika, a wheel, a circle with radiating rays or signs, the eye, and the bird, specially falcon and peacock, and the bull probably symbolised the Sun.

The *Svastika*, as already stated, represents the movement of the sun and is the symbol of the eternity according to the Indian tradition, thus it represents the power of the sun which is the main source of the eternal world. Nor is this symbol peculiar to the ancient Indus Valley alone, for as already stated it occurred also in the ancient Indian prehistoric paintings. It was equally well-known[1] in Elam at a very early date and ultimately was used in many parts of the ancient world. In the Indus Valley this symbol sometimes occurs on square button-seals and is found both at Mohenjodaro.[2] and Harappa. The simplest form of the symbol found here consists of two lines, one vertical and another horizontal crossing each other at right angles and leaving the lines generally equal. From the four ends of these lines are drawn straight or oblique strokes, or small loops, running clockwise or anti clockwise.[3]

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1. E. Mackay, Early Indus Civilization, p. 71, 2nd ed. London, 1948.
2. E.J.H. Mackay, Further Excavations at Mohenjodaro, II, (New Delhi, 1937) Plate LXXXVI, 172.
3. Ibid. Plate LXXXII, 3; Vide Ancient Ind. No. 16, 1960, Bulletin of A.S.I. Plate XIV.

A figure of *Svastika* is carved in a square with an inscription along the border on one side of a circular sealing found in the trench IV from the site F of Harappa.[1] One terracotta seal from Harappa has a row of five Svastikas in a separate panel with some pictographs.[2] Another sealing of yellow faience was found from the Block 6 of Mohenjodaro.[3]

Another figure which can reasonably be stated as denoting sun-worship in the Indus Valley culture is a four-spoked wheel which is carved on a seal found from Mohenjodaro[4] (pl. 1, fig. 4.). On the same side is an animal carved in such a way that it appears to look at the symbol with an eye, full of gratitude. It seems that this figure of the wheel was made out of *Svastika*, in which the other four joining strokes were not joined at the tip of the other crossing lines. As the rays of the wheel start from one and the same point, this figure probably symbolizes that aspect of the power of the sun which is the base of all the animate and inanimate material of the world. The Central hub or point of the wheel too suggests this fact.

Probably an eye was another symbol of sun-god in the Indus Valley pantheons.[5] In the Ṛgveda, the Sun is called the eye of the universe (world). The sun can also be identified with the eye because he is the maker of all forms or light images.[6] Eye is certainly connected with the sun to whom the sense of sight goes back at death.[7] It is the rays of the sun which are responsible for the power of seeing possessed by the eyes. The Indus Valley people might have had a similar idea.

Certain pots and potsherds found from Harappan sites, have the design of a bird, either a falcon or a peacock, along with the design of stars, which is suggestive of their connection with the sun-worship during the Harappan period. According

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1. M. S. Vats, A.S.I. A. R. 1928-29, p. 77, 'Excavations at Harappa' Plate XXXII, b, 9 1-b).
2. Rai Bahadur Daya Ram Sahni, A.S.I.A.R. 1926-27, p. 107, Plate XXI a 6 and 7. 'Indus Culture'.
3. Ibid. p. 78.
4. Mackay, op. cit. pl. XCVII, 554; vide also B. B. Lal, A.I. No. 16, 1960, Bulletin, Plate XXIB, symbol 29. p. 14-15.
5. Dr. A. D. Pusalkar, The Glories that was the Gurjar Desa, Appendix A 'The Divinities in the Indus Valley' p. 89.
6. V. S. Agrawal, Lalit Kala, No. 6, Oct. 1959, 'Visvakarma', p. 34.
7. AV. XVIII, 2. 7.

to Dr. A. D. Pusalkar, the falcon represented the sun-god[1] in the Indus Valley culture, as it did in Egypt and Mesopotamia etc. and also in the Vedas where he is described as a falcon having good feathers.

A few potsherds[2] found from Harappa-site show at their shoulders stars and birds in wavy clouds.[3] This fact probably suggests that the bird-motif was connected with the sun whose rays were responsible for rain and food. A potsherd found from the same site has the design of peacock.[4] Another interesting evidence is found from the Cemetery H. site from where were found certain pot-burials on which decoration in the upper portion consists of five flying peacocks alternating with rows of crab-like designs.[5] Another pot found from the same place has a crudely painted frieze of five conventionalised peacocks,[6] along with the designs of some stars.[7] The whole matter has been discussed thus by M. S. Vats :—

"There are several interesting paintings of a mythological character on burial pots of Stratum l. (in Harappan Civilization). Thus on one jar, which is decorated at the shoulder with three flying peacocks alternating with stars, is seen placed horizontally in the body of each peacock a therianghropic figure probably representing the (sūkshma śarīra) or ethereal body of the dead being carried to heaven. From this, and also from the frequent recurrence of the peacock-motif often with horns—on other burial pots, it is evident that this bird was regarded with peculiar sanctity in connection with the cult of the dead. On another jar the painting is still more elaborate."[8]

It can perhaps be observed that the peacock was the symbol of the Sun, where the spirit was believed to go after death.

Important and convincing evidence about the prevalence

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1. Dr. A. D. Pusalkar, op. cit. p. 89.
2. 1022, and No. 1115, Rai Bahadur D. R. Sahni, A.S.I.A.R. 1926-27, 'Indus Valley' p. 108.
3. Ibid, p. 108.
4. Ibid, p. 108.
5. M. S. Vats, A.S.I.A.R., 1929-30. 'Excavations at Harappa' pl. XXIX fig. 8.
6. Ibid, plate XXIX. fig. 6.
7. Ibid, plate XXIX fig. 10.
8. M. S. Vats, P.I.H.C. 1944, vol. 7. 'Presidential Address' p. 31.

of sun-worship in the Indus Valley religion is provided also by certain rayed devices, which are sometimes put on the seals found from the Harappan sites. These devices are reasonably enough considered to be solar symbols.[1] A symbol made of a circle with radiating rays of various kinds seems to be an earthly representation of the image of the heavenly orb of the sun sustaining every thing through His rays.

This symbol is found marked on a steatite square seal found from the Intermediate III period from Mohenjodaro.[2] It has six rays, one of which is a unicorns' head. The motif, as Mackay also suggests,[3] represents the sun. Another seal, worth-mentioning, is an interesting and rare figure in which the heads of four animals—a urus-bull, a tiger, and two other kinds of bulls and the necks of two other beasts, whose heads are missing owing to the breakage of the seal, are arranged like rays round a circular centre. These may represent the sun.

"If the circular symbol on the two seal-amulets mentioned" says Mackay, is taken to indicate the sun, which seems likely then the various gods who were connected in some way with it, are represented by the animal's heads. In the many-headed motif, the rays are so carefully arranged round the centre that no god is elevated at the expense of another; but in the second example the urus-bull alone appears, the five rays being blank. The emphasis placed on this six-rayed device suggests that the sun was regarded as the greatest of the gods, and that the six animal heads with it represent the premier deities of the pantheon."[4] It may also be inferred that the other sects of the Indus Valley religion were dependent on Him and they were taking light from the rays of the Sun.[5]

Another variety of this solar symbol has been found marked on a painted pottery discovered from Cemetery H site (Stratum I)[6] belonging to the Harappan culture. The figure

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1. Mackay, Early Indus civilizations, p. 69. 2nd. Ed. London, 1948.
2. E.J.H. Mackay, A.S.I.A.R. 1928-29, p. 79, 'Excavations at Mohenjodaro', D. K. 7597 plate XXVIII-D. See also Mackay, op. cit. p. 68.
3. Ibid, p. 79.
4. Mackay, Early Indus Civilizations, p. 69, 2nd ed. London, 1948.
5. Vindhesvari Pd., (Bharata Ko Bihara Kalā Ki Den (Hindi), p. 179.
6. R.E.M. Wheeler, A.I. No. 3. 'Harappa 1946', The defence and cementation R. 37,—1947, p. 119. fig 25.

is shown in the middle of many plants. This figure is made of a circle having seven triangular but pointed rays. This symbolizes probably the sun's seven rays responsible for the creation of the plants, vegetation, and food.

Another variety of the same sun-symbol can be seen marked on a painted sherd,[1] discovered from the earthen make-up of the 'rampart' and platform belonging to the mature Harappan culture. This device is made of a circle having twelve leaf-like rays. Its twelve rays may symbolize that aspect of the sun-god which is responsible for the creation of the twelve months of the year.

According to Dr. A. D. Pusalkar[2] there are seven votaries round a deity carved on a seal,[3] who may be Saptarṣis, and the ceremonial seems to have been for bringing about rain indicated in the Atharvaveda.[4]

Some of the solar symbols, mentioned above are again found painted on the potteries which have been discovered recently from some other sites namely Lothal, Rupar, Rangpur and Kalibangan—which show the extension of the Indus Valley to other parts of the country. From Lothal which was excavated to indicate the southern extension of the zone of the Harappan culture,[5] four figures of sun-symbols i. e. a circle with radiating rays from its circumference, have been found carved in a panel on a red ware.[6] A figure of four-spoked wheel is painted on a coarse red ware found from the late Harappan phase of the same site[7] (Pl. I, fig. 2.). Peacock-motif is also found from here on a pottery belonging to the phase of mature Harappan occupation[8] of the site. Similarly a figure of *Svastika* also occurs on a seal discovered from here.[9]

The excavations at Rupar, situated at sixty miles north of Ambala on the Sutlej river, which is another Harappan site,

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1. Ibid, plate XLIV. 5.
2. Dr. A. D. Pusalkar, op. cit. p. 89, Appendix A 'The Divinities in the Indus Valley.'
3. Seal 430, Further Excavations.
4. AV. 1. 31; IV. 15.
5. I. Arch. 1954-55, p. 12.
6. I. Arch. 1957-58, plate XV.B., p. 13.
7. B. B. Lal, A.I. No. 16, 1960, Bulletin I. p. 14-15, plate XXIB. fig. 2.
8. S. R. Rao, I. Arch. 1959-60, p. 18.
9. S. R. Rao, A. I. No. 18-19, 1962-63, p. 130.

have brought to light a few potsherds on which we have some solar symbols. A sun-symbol i. e. a circle with seven triangular pointed rays, is painted on a piece of pottery which belongs to the first period[1] (2000-1400 B. C.) of the site. On another piece of pottery, discovered from the same site, two sun-symbols are painted in a row.[2] The excavation at Kalibangan, Distt. Ganganagar, Rajasthan, another Harappan site excavated recently, has brought to light a piece of pottery which has a design of five sun-symbols painted in a row.[3]

From Rangpur we have again some solar symbols on pottery; and there are some indications of a ritual involving domestic fire-worship throughout the occupation.[4] Circular enclosures of clay from the layer plastered with mud or lime were found to contain potsherds ash etc. belonging to the Harappan culture[5] (Period IIA). Figures of Svastika, sun-symbols and wheel painted on potsherds, denoting the prevalence of sun-worship, have also been seen here.

These symbolical representations of the Sun by various figures denoting His various aspects naturally suggest the conclusion that He was worshipped during the period of Indus Valley culture. As the worship of the Sun by means of symbols continued during the subsequent periods and several of them are found described in the Vedic literature and marked on potteries and punch-marked coins, it can reasonably be assumed that the pre-Vedic symbols were probably their forerunners.

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1. A. I. No. 9, p. 125, 1953; Vide also B. B. Lal, Indian Arch. since Independence, 1964. pp. 28-29. Pottery No. 9, on fig. 7. Vide also Lalit Kala Pt. 1-2, April 1955 and March, 1956, plate XLV. fig. 9. 'Past pattern in living as unfolded by Excavations at Rupar, by Dr. Y. D. Sharma.
2. Ibid, I. Arch. 1953-54; pl. IV. A.
3. I. Arch. 1960-61, plate XLVB.
4. S. R. Rao, A. I. No. 18-19, 1962-63. p. 47.
5. Ibid, p. 48.

Chapter II

SUN-WORSHIP IN THE EARLY VEDIC AGE

With the Vedic period, we come to written records of Sun-worship. We have to rely no longer merely on the interpretation of symbols, which, however expressive they might be, do not have for the modern mind the authority of the spoken word and the written letter. In the early Vedic age, the sun and its various aspects were invoked and worshipped. Many epithets and functions are attributed to Him and he is worshipped under various names such as Sūrya, Savitṛ, Pūshan, Bhaga, Mitra, Varuṇa, Vishṇu, Aryaman, Vivasvat and Aṁśa.

SŪRYA :—

Sūrya is the most prominent deity among the solar gods described in the Ṛgveda. He, "the most concrete of the Solar deities", and as put by Macdonell, "was directly connected with the visible luminous orb."[1] Under this name he is described in his simplest and most direct form. About ten hymns of the Ṛgveda are devoted to Sūrya and frequently he is praised with other gods also throughout the Ṛgveda. He is the son of Dyaus and Aditi. The Ushas (personified dawn) is described as his wife.[2] He sits in a one-wheeled[3] car drawn by a single horse, or by seven horses,[4] or seven mares,[5] or by an indefinite number of either. At one place,[6] Sūrya himself has been described as a white and brilliant steed brought by Ushas. He is also a flying bird,[7] or an eagle and a mettled bull.[8] He is also called a gem of the sky,[9] a brilliant car or a revolving

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1. Macdonell, Vedic Mythology, p. 30.
2. Ṛgveda, VII, 75. 5.
3. Keith, Religion and Philosophy of the Veda, p. 105.
4. Ṛgveda, 1. 9. 7. 9. (Wilson).
5. RV. 1. 9. 7. 9. (Wilson).
6. RV. VII. 77.3.
7. RV. 1. 191. 9.
8. RV. V. 47. 3.
9. RV. VII. 63. 4.

wheel in which all beings abide.[1] He is helped in his work by other Ādityas like Pūshan, Varuṇa and Aryaman etc. Pūshan is his messenger. Varuṇa, Mitra and Aryaman prepare his path.[2]

The main visible task of Sūrya, who shines for the worlds, gods and men, is to smite away darkness from the lap of the earth. He is the cause[3] of the day and night. He prolongs the lives of men. He is praised to drive away the sickness of the heart,[4] disease of the body and evil dreams. He is the preserver and soul of all things stationary and moving;[5] he is the vivifier of men.[6] He is the beholder of good and bad deeds of all mortal creatures.[7] He is the source of light, rising in the presence of mankind and visible in the heaven. He defends persons[8] from all evil spirits. He destroys the enemies[9] of his devotees. 'The celestial well-winged, swift moving, majestic sun' is invoked for protection.[10] He is germ of the waters; the displayer of herbs; the cherisher of lakes, replenisher of ponds with rain.[11] He is the cause of the rain on the earth.[12] Through the favour of the adorable sun who is ever existent, the devotee never dies.[13] By the guidance of the golden haired Sūrya, all beings move.[14] He keeps his devotee constantly happy in mind, sound of sight and blessed with posterity.[15] He grants his devotee various kinds of wealth[16] and progeny.[17]

The Sun-god is also described as a horse, and a bird. He is described as a bird, especially eagle, who has very good

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1. RV. 1. 22. 8. 13 (Wilson. Tr.)
2. RV. VII. 60. 4.
3. RV. 1. 16. 10. 4. (Wilson. Tr.).
4. RV. 1. 9. 7. 11. (Wilson Tr.).
5. RV. VII. 60. 2. RV. 1. 16. 10. 1 (Wilson Tr.).
6. RV. VII. 63. 2.
7. RV. VII. 4. 5. 2.
8. RV. 1. 9. 7. 6.
9. RV. 1. 9. 7. 13. (Wilson Tr.).
10. RV. 1. 22. 8. 52 (Wilson Tr.).
11. Ibid.
12. Wilson, Notes on RV. Vol. I., p. 233.
13. RV. 1. 24. 12. 10. (Wilson Tr.).
14. RV. X. 3. 8. 9. (Wilson Tr.).
15. RV. X. 3. 8. 7. (Wilson Tr.).
16. RV. X. 3. 8. 10. (Wilson. Tr.).
17. RV. X. 4. 14. 6; RV. 1. 22. 8. 8. (Wilson Tr.).

feathers. Once he is called or addressed as an eagle. One entire[1] hymn of the Ṛgveda is addressed to a Hawk, symbolically representing the Sun. Again in some part of another sūkta,[2] Hawk or (Śyena) is the main deity. All the characteristics, attributed to the bird, are fit for the sun, who goes daily from one corner to the other in the firmament of the sky. Actually, "very early in the evolution of religious thought people imagined of a divine being over-running the three regions, of the universe with the greatest possible speed. Such a being could be a bird, which is popularly supposed to be the quickest among the creatures." That is why, "in many primitive mythologies the sun is seen to have been represented as a bird." So like many other peoples of antiquity, the Indians also represented the sun under the form of a bird which flies swiftly through the sky.[3] Now there is one thing very important to be noted. "According to Mannhardt and Frazer, the fertility fetish in many primitive vegetation-rites was a bird.[4]" Therefore, it can now reasonably be stated that there was a clan of the Aryans who were mainly agriculturists for whom vegetation-divinity was the most important and who worshipped the sun-god as a deity of fertility and productivity, though it was a very primitive stage of religious thought, and early Vedic Aryans were very advanced in their religious approach. Later on, this part of the sun-worship is more elaborated when the sacrifices were offered at the altars, made in the shape of an eagle, a bird.

Probably the same theme is found in the idea when the sun-god has been described as a horse. In the Ṛgveda, Sun-god is given all the functions of a horse, he too is known to go very fast. In one passage[5] of the Ṛgveda the term 'vājin' (=horse) is used for the sun just to show that he goes very fast. Some descriptions of Aśva, in the Ṛgveda, certainly denote that the early Vedic Aryans sometimes meant sun by the word Aśva and not the horse.[6]

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1. RV. IV. 3. 6.
2. RV. IV. 3. 5. 4-7.
3. RN. Dandekar, A volume of studies in Indology presented to Prof. P. V. Kane, 1941. Ed. by S. M. Katre and P. K. Gode, p. 106-107.
4. Ibid, p. 110.
5. RV. VI. 1. 2. 2. (Wilson).
6. Swami Sankarananda, The Ṛgvedic culture of the prehistoric Indus, p. 4, preface.

SAVITṚ :—

Savitṛ is another aspect of the Sun and denotes His abstract qualities. The word "Savitṛ" is derived from the root su, to bring forth and therefore means the stimulator, instigator, impeller, enlivener or animator,[1] of all. He denotes "the sun as the motive power which drives men to action."[2] It is the quickening aspect of the sun.[3] Yāska renders Savitṛ, as "the stimulator of everything", (sarvasya prasavitā).[4]

In some passages of the Ṛgveda, the names Sūrya and Savitṛ are used for one and the same god, but their functions are clearly distinguished. Commenting on the fact Sāyaṇa says that sun is called Savitṛ, before rising and Sūrya from sun-rise to sun-set. Yāska remarks that "the time of Savitṛ's appearance is when darkness has been removed and the rays of light have become diffused over the sky." Oldenburg holds the opinion that Savitṛ is an abstract deity pure and simple, later on assimilated to the sun. But here we might disagree with him, for the epithets and attributes given to Savitṛ, clearly indicate that He is one aspect of the Sun.

Savitṛ is described as impelling even Sūrya (Sūryamadhiveti), which, as we have seen is his luminous orb driving out all darkness and giving light to the world. Savitṛ is described as a golden god; his eyes, hands, tongue and arms are of gold.[5] His hair is yellow,[6] and he puts on a golden armour.[7] He goes in a golden car driven by only two white horses.[8] He travels through the air on dustless paths, stimulates all the beings to work, and does favours to His worshippers in many ways. He alone rules the actions of living beings. He grants gods and men immortality.[9] He drives away evil spirits and wizards. He is praised to remove sin, evil dreams and misfortunes. He displays desirable riches[10] to the offerer of the oblation. He

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1. RV. II. 3. 8. 1.
2. Keith, Religion and Philosophy of the Veda, p. 105.
3. RV. IV. 54 of which every verse contains some form of the root 'su' used in its various meanings.
4. Nirukta, 10. 31.
5. RV. VI. 5. 1. 8.
6. RV. X. 11. 11. 1.
7. RV. IV. 5. 8. 2.
8. RV. I. 7. 5. 3.
9. RV. IV. 5. 9. 2.
10. RV. I. 5. 5. 8.

drives away the disease, and the secret adversaries of the worshipper. He defines the day and distinguishes it from the night. He is also responsible for the generation[1] of mankind and is called the protector of the wives of the gods.

His power is sometimes extolled in striking terms. Indra, Varuṇa, Mitra Aryaman, and Rudra are said to be unable to resist him.[9] He supports the sky and extends the earth.[3] He is described as the sovereign[4] over the whole world; and it is said that nothing can impair his sovereignty. He is said to be praised by 'all the gods.'[5]

Savitṛ is described as life-bestowing, well-guiding exhilarating, and affluent. He is the supporter of heaven, the protector and regulator of the world. He pervades the three divisions of the firmament, the three worlds, the three brilliant spheres, the three heavens and the three-fold earth."[6] He is the source of great happiness, observer of truth, the engenderer of good works and comprehender of all beings.[7] He is praised for good progeny,[3] cattle, wealth, and long life.

The well known *Gāyatrī Mantra*, known also as *Sāvitrī Mantra*, which has from times immemorial been regarded as the valuable *mantra* to pay devotion to the Sun-God, sheds much light on the nature and personality of Savitṛ.[8] W. Jones renders it, "Let us adore the supremacy of that divine sun, the godhead, who illuminated all, who recreates all, from whom all proceed, to whom all must return, whom we invoke to direct our understandings aright in our progress towards his holy seat."[10] It has been interpreted also in other ways by many scholars. The text has merely, "Tat Savitur vareṇyaṁ bhargo devasya dhīmahi dhiyo yo naḥ pracodayāt,[11]" which actually means, 'We meditate upon that excellent splendour of the God Savitṛ.

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1. RV. II. 4. 6. 1.
2. RV. II. 4. 6. 9.
3. Keith, op. cit. p. 105.
4. RV. 5. 6. 9. 5.
5. RV. VII. 3. 5. 3.
6. RV. IV. 5. 8. 5.
7. RV. IV. 5. 8. 6.
8. RV. IV. 5. 8. 7.
9. RV. III. 5. 9. 10-18.
10. Vol. XIII. p. 367.
11. RV. III. 62. 10.

May he impel our thoughts ?' Its last part is also rendered, as 'who may animate or enlighten our intellects.'[1] Sāyaṇa has given its interpretation in detail. "We meditate on the light which is one with Brahma, his own light, which, from its consuming influence on ignorance and its consequences, is termed Bhargas, and is that which is desirable, from its being to be known or worshipped by all (vareṇyam) the property of the supreme being, (Parameśvara), the creator of the world, and the animator, impeller, or urger (Savitṛ), through the internally abiding spirit (antaryāmi) of all creatures: again yaḥ, although masculine, may be Vaidika license, be related to the neuter noun bhargas, i.e. that light which animates all (dhiyaḥ) acts (karmāṇi) or illumins all understanding (buddhiḥ) : again, devasya savituḥ may mean, of the bright or radiant sun, as the progenitor of all, 'sarvasya prasavitur', and 'bhargas' may be understood as the sphere or orb of light, the consumer of sins, pāpānāṁ tāpakaṁ tejo-maṇḍalam : again, Bhargas may be interpreted, food, and the prayer may only implore the sun to provide sustenance, tasya prasādād annādilaksham phalaṁ dhīmahi, tasya ādhārabhūtā bhavema, we anticipate from his favour the reward that is characterized by food and the like, that is, may be supported by him :"

The hymn also occurs in Yajurveda and Sāmaveda which agree in understanding by Savitṛ, the soul as one with the soul of the world, Brahma. Mahīdhara, in his comment on the same text in the Yajush, notices similar varieties of interpretation.

He has similarity of functions with various other gods. He is closely connected with Pūshan. He is also Bhaga. His power of stimulation suggests his identification with Prajāpati in the Brāhmaṇas. In one hymn, Agni, Mitra, Varuṇa and Night are described as his subordinate or associated deities.

PŪSHAN :—

Pūshan is another solar god, described in the Ṛgveda. The word 'Pūshan' is derived from the root 'Push' meaning to nourish, therefore, he is also called the cherisher of the world.

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1. Wilson, Notes on Vol. III. RV. p. 328.

He is described as 'sagacious and handsome'.[1] He travels in a chariot drawn by goats.[3] He has braided hair and a beard,[2] carries golden weapons like spear, awl, goad and discus. He is called 'glowing' (ādhṛṇi) and once bears the epithet 'not to be cancealed'. "He cannot be anything but a sun-god since he is also described as lord of all things that stand or move."[4] As the hymns describe him, Pūshan is the 'deity presiding especially over roads or journeyings.'[5] He is distinctly a 'shepherd god.'[6] "His chief claim to usefulness is that he knows the roadways; protects his devotees from dangers such as wolves and robbers; guards cattle so that they may not be dashed to pieces in the ravine, brings them home unhurt, when they have gone astray, and in general, restores lost things."[7]

Pūshan bears the usual attributes of strength, glory, wisdom, and generosity. He is described with epithets like source of felicity, liberal of gifts, destroyer of enemies, benefactor of all, lord of paths and food and the source of enjoyments. He is the generator of heaven and earth and the guardian of the whole world.[8] He is praised to remove obstructions from the road, to bring abundant food and fodder, to give good things, to sharpen with vigour, to great happiness, wealth and cattle and so on. He is prayed to sit in the sacrifices. He is entreated to conduct the dead to the fathers.[9] He guides straight the furrow, cows and cattle and has got some agricultural connexions[10] also, as he brings six seasons repeatedly, ploughs the earth for barley,[11] and rains upon 'cow-pastures.'[12]

VISHNU :—

Vishṇu, described in the Ṛgveda, is another solar deity.

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1. RV. 1. 5. 6. 5. (Wilson).
2. RV. VI. 5. 9. 2.
3. Keith, op. cit. p. 106.
4. Dr. V. S. Sukthankar, Ghate's Lectures on the Rgveda p. 153.
5. Wilson, Notes on the Rgveda, Vol. I. p. 261.
6. Dr. V. S. Sukthankar op. cit. p. 153.
7. Bloomfield, Religion of the Veda, p. 170.
8. RV. II. 4. 8. 1. (Wilson).
9. Keith, op. cit. p. 107.
10. Ibid. 107.
11. RV. 1. 5. 6. 15 (Wilson).
12. RV. X. 2. 10. 3.

He is mentioned in only a few hymns separately, though lauded many times along with other Vedic gods. The name Viṣṇu has been diversely explained by scholars.[1] But Keith's derivation of the word from the root 'viś, to be active,[2] is generally accepted. It is said to mean also 'crossing the back of the world or the earthly regions' from 'vi' and 'snu' (akin to sānu) or one who pervades the whole world.

The solar nature of Viṣṇu is beyond doubt. Both ancient and modern scholars and the Vedic references about the god agree in assigning an original solar character to this deity. His leading attribute, described in the Ṛgveda, that he takes three strides which symbolise the passage of the swiftly moving luminary through the three divisions of the universe, earth, air and heaven prove his solar nature, his rise, culmination and setting. Yāska quotes in his Nirukta the opinion[3] of his predecessor named Śākapūṇi who regards these three strides as three divisions of the universe. Aurṇavābha, on the other hand, interprets them as the rising, culminating and setting of the sun. Modern scholars like Max Müller Keith,[4] Wilson, Roth and Kaegi hold the latter view. Oldenberg[5] believes that Viṣṇu represents the abstract conception of being merely a traverser of wide space.

The solar nature of Viṣṇu is undoubtedly prominent in the Ṛgveda. References to Viṣṇu and his activity such as, pṛthviṁ śātareṣām[6], 'svardṛś'[7], 'vibhūtadyumna[8] etc. cer-

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1. Various etymologies are suggested. Besides the orthodox ones of 'viś' to pervade (Dhātu-Pātha iii, 13), 'vitās', to attain (Dh. iii-18 or IX. 81) 'viś' to enter (Dh. IV. 130), 'vi +si' to let loose (Dh. V. 2—or IX. 5.), we have 'to stimulate' or 'inspire' (Barnett) vi (Bird) +affix snu, designating the sun-bird (Bloch) and vi (fly) +snu (on the analogy of jisnu) 'the heavenly bird' (Hopkins).

2. Keith, op. cit. p. 109; Keigi, Schroder, Bohtlingk Roth and Macdonell etc. also agree with it. See I.H.Q. Vol. 7. 1931 p. 103 footnote No. 1.

3. Nirukta, XII. 1 यदिदं किं च तद् विचक्रमे विष्णुः। त्रिधा निधत्ते पदं त्रेधा भावाय पृथिव्याम् अन्तरिक्षं दिवि इति शाकपूणिः। समारोहणे विष्णुपदे गयाशिरसि इति और्णवाभः

4. Keith, op. cit. p. 109.
5. Oldenberg, Rel. des Veda, p. 229 f.
6. RV. VII. 100. 3.
7. RV. I. 155. 5.
8. RV. 1. 56. 1.

tainly make him out to be a god of light and splendour. The common epithets of Viṣṇu in the Ṛgveda are 'urugāya' (wide-stepping), 'eṣa' or evayāvan' (full of motion) 'dhārmaṇi', 'ṛtasya-garbha,' 'Vedhaḥ,' (up-holding the ordinances), dhārayan, 'pūrvya' and 'navya' (ancient and modern). These prominent characteristics, suggested by these epithets of Viṣṇu, namely wide-stepping, swift motion, regularity of course, new and ancient forms on the same day are found together only in the sun-god who is described as traversing the whole atmosphere from horizon to horizon, completing its course regularly and timely by coming daily at the same time, and as always in motion, seen since the time immemorial up to the present day. Therefore, the solar nature of the god, in the Veda, is beyond doubt.[1]

Viṣṇu is said to be young, vast in body and evolving in many forms.[2] He is described also as a fearful, ravenous, and mountain-haunting wild-beast. Many heroic acts are attributed to him. He is said to have established heaven and earth, to have made the atmosphere wide, stretched out the worlds. He upholds the three elements,[3] earth and heaven. He measures out the earthly spaces. He sets in motion his ninety steeds[4] with the four names, 'an allusion probably to the 360 days of the year, divided into four seasons.'[5] He is described as the giver of happiness, accepter of oblations, the granter of protection, abounding with food and every way accessible.[6]

But the most outstanding heroic deeds performed by Viṣṇu were two. Firstly, he helped Indra with whom he is closely associated in the battle with Vṛtra, and secondly he took three strides[7] in order to traverse the whole world.

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1. R. Dandekar, A Volume of studies in Indology presented to Kane, 1941, p. 99, Article, 'Viṣṇu in the Vedas'.
2. RV. 1. 21. 16. 6.
3. RV. 1. 21. 15. 4.
4. RV. 1. 21. 16. 6.
5. Keith, op. cit. p. 109.
6. RV. 1. 21. 17. 1.
7. These three strides are variously identified by the scholars. Tilaka says that these three strides refer to the annual course of the sun (Tilaka. Arctic Home p. 332). Dandekar says "the essential notion underlying the three steps of Viṣṇu is thus the diurnal course of the sun in his ascent from

Another side of Viṣṇu appears in the statement that 'he is a protector of embryos',[1] and in his invocation with other deities, he is invoked to promote conception.[2] Thus he is also a god of fertility and productivity and this, perhaps, accounts for his being called Śipiviṣṭa[3] in the Ṛgveda. Philologically,[4] the word 'śepa' (=penis) cannot be separated from 'śipi'. Other similar idg. forms are 'sippā' (=a root), pkt. chepa, lat. cippus, scipio (=staff) etc. Nirukta too supports this view. Added to that word is a form from the root viś, which makes the whole word mean "the changing phallus; the swelling and diminishing penis."[5] "The word 'śipiviṣṭ' has thus unmistakably preserved Viṣṇu's ancient phallic nature. There are also many other incidental references to Viṣṇu in the Vedic hymns and ritual, which clearly associate him with the notions of fertility, productivity and sex-life."[6]

MITRA :—

Mitra is another solar deity described in the Ṛgveda. Mostly, he has been invoked with Varuṇa; only one hymn is devoted wholly[7] to him. Here it is stated that 'he brings men

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the horizon of the earth, through the atmosphere, to the zenith, namely solar paradise or the Vedic 'Elysion'. Dandekar, op. cit. p. 103.

1. Keith, op. cit., p. 109; Dandekar, op. cit. p. 103; See also S. G. Sūtra 1. 22. 13 the "विष्णुर्योनिं कल्पयतु," (X.184. 11) accompanies the garbha ceremony.
2. RV. VII. 36. 9. x. 184.
3. RV. VII. 97. 7. VII. 100, 5. 6.
4. In the commentary to TS. (5. 5. 5) पशवः शिपिरिति श्रुत्यन्तरात् पशुवाची In the commentary to TMB. (IX. 7. 8) शिपयो रश्मयः तैः आविष्टः In Nirukta (v. 8. 9.) शिपिविष्टो विष्णुरिति विष्णोर्द्वे नामानि भवतः । कुत्सितार्थीयं पूर्वं भवति इति औपमन्यवः। : Further शेप इव निर्वेष्टितः अस्ति इति। (Enveloped like the penis). According to Oldenberg, the conception underlying the word is obscure, the word probably indicates boldness or skin-diseases. Hopkins accepts the former meaning. Geldner thinks of Vāmana being meant. According to Charpentier-Śipiviṣṭ=Hairy dwarf. Tilak understands the word as suggesting the sun's going below the horizon and therefore being temporarily concealed in a dark cover. (Arctic Home p. 232.)
5. Dandekar, op. cit. p. 108.
6. Ibid, p. 109.
7. RV. III. 59.

together by the utterance of his voice, and watches the tillers with unwinking eye. In another passage, Savitṛ is identified with him, and Viṣṇu is said to take his three steps by the laws of Mitra, whence it may be assumed that Mitra is supposed to regulate the course of the sun.[1]. According to Dr. Sukthankar, 'he represents the beneficent side of the sun's power.'[2] Perhaps, Mitra is especially the lord of day, as the text, 'maitram vā ahar,[3]' (the day is dependent on Mitra) suggests. Actually, there is no clear indication in Ṛgveda as to which aspect of the sun, Mitra signifies. But it is beyond doubt that he is the deity presiding over day and his solar nature undoubtedly stands proved. His functions are many. He animates man to exertion,[4] bestows food upon him, and preserves (*trāyate*) the world by bestowing rain.[5] He is the animator of men, giver of happiness and supporter of men and gods.[6] He is described as the sovereign over all, endowed with vigour and the creator of the universe.[7] He is praised so that one might be exempted from disease and sins and be protected from harm and be not overcome by anyone.

From the description of Mitra, he seems to be one of the important and oldest sun-gods described in the Ṛgveda. But as he is invoked generally with Varuṇa, he has lost his independent stature. Vedic Mitra is generally given the same position and qualities as the Iranian Mithra.[8] Mitra is mentioned in Bogas Koi inscription (14th c. B.C.) along with other Aryan gods.

VARUṆA :—

Varuṇa was a solar deity in the early Vedic age. He is described as a 'very wise son of Aditi,[9] and is enumerated as one of the Ādityas.[10] The Ṛgvedic references such as the regal

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1. Keith, op. cit., p. 98.
2. Dr. V. S. Sukthankar, op. cit. p. 153.
3. Quoted by Wilson, Notes, Ṛgveda, Vol. I. p. 303.
4. RV. III. 5. 6. 1.
5. RV. III. 5. 6. 1. See also Yāska, Nirukta, X. 22; Wilson Notes on Ṛgveda, Vol. III, p. 326.
6. RV. III. 5. 6. 7.
7. RV. III. 5. 6. 4.
8. Keith, op. cit. p. 98.
9. RV. 1. 6. 2. 12. (Wilson Tr.).
10. "Śrutyantare caṣṭau putraso adiderityapakramya mitraśca

Varuṇa of pure vigour (abiding) in the baseless firmament who sustains on high a heap of light, makes him a presiding deity of another aspect of the sun. Sāyaṇa, the well known commentator of the Vedas, remarks that the setting sun alone is called Varuṇa. He causes the night by his departure.[1] Most probably, however, it is the sun-god who is not visible at night, in spite of its existence, that is described under the name of Varuṇa. That is why, he is addressed not only as 'self radiant Āditya'[2] but also as the god of darkness or night[3] in the text 'vāruṇi rāṭṛi ('the night dependent on Varuṇa[4]'). Varuṇa is derived from vṛi, to surround. He encompasses the wicked[5] (symbolised as darkness) with his bonds.

Varuṇa occupies a very prominent place in the Ṛigvedic mythology, though only one hymn is given to him in the whole of the Ṛigveda.[6] Mostly, he is described and invoked along with Mitra, and only sometimes with other gods. He is often styled a king. He also bears titles like 'an independent ruler' (svarāja), 'universal monarch' (samarāja) and 'sovereign.' Anthropomorphically, he is described as having arms, hands and feet, able to walk, sit, eat and drink. He, along with Mitra, has a golden-bodied and iron-pillared chariot.[7] He wears armour or a coat of mail,[8] made of gold on his well-nourished person.

Varuṇa along with Mitra is given the usual solar epithets and functions. He and Mitra are encouragers of pious acts. They are lords of true light.[9] They are the sources of existence. They give food and numerous cattle; They bestow upon the

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varuṇascetyādikam āmnātam." quoted by Wilson, Notes on *Ṛg*veda. Vol. I. p. 235.

1. अस्तं गच्छन् सूर्य एव वरुण इत्युच्यते, स हि स्वगमनेन रात्रीर्जनयति।
2. RV. II. 3. 6. 4.; also V. II. 3. 6. 1.
3. Dr. Sukthankar, op. cit. p. 145.
4. Quoted by Wilson notes on Rigveda, Vol. I. p. 304.
5. RV. VII. 75. 3.
6. RV. II. 3. 6. (Wilson Tr.).
7. RV. V, 5. 6. 8. (Wilson Tr.).
8. 'Bibhrad drapim hiraṇyam' RV. 1. 6. 2. 13) that is suvarṇa-mayaṃ kavacam (notes, Vol. I, Ṛgveda Wilson, p. 241, (Wilson Tr.) Wilson says "this looks as if the person of Varuṇa were represented by image, the same may be said of the phraseology of 1. 6. 2. 18 also. "Notes Vol. I. Ṛgveda, p. 241.
9. RV. I. 5. 6. 5. (Wilson Tr.).

devotees abundantly unending water.[1] They are the noble lords of the gods. They make the sun to cross the sky, rain to fall and send the dawns.

Independently, Varuṇa is given many distinguished epithets and functions and is invoked for many desirable things. He makes wide the path of the sun. He liberates people from sin. He bestows thoughts upon the devotees,[2] and keeps them always in the right path and prolongs their life.[3] He controls the destinies of mankind, and sees all the secret things. He punishes transgressors with his bonds. He watches or witnesses the truth and falsehood of people.[4] These are the qualities on account of which he is accepted as the god of morality also and described as the 'guardian of moral order.'[5]

In a few hymns of the Ṛgveda, Varuṇa is connected with water. He led the watery floods of rivers onwards.[6] At another place[7] Varuṇa and Mitra are called 'Sindhupati' i.e. lords of rivers. In another verse, Varuṇa is described as the sovereign of waters.[8] These are a few scattered references in the early Vedic age, which later on helped mythologies in connecting Varuṇa with the ocean.[9] He was described as a 'god of water'[10] from the later Vedic age onwards.

BHAGA :—

Another solar divinity described in the Ṛgveda is Bhaga who has been described by Yāska as the presiding deity of the forenoon.[11] One whole hymn[12] of the Ṛgveda is devoted chiefly to the praise of Bhaga though some other deities are invoked in it as well. The name of the god occurs about sixty times in the Ṛgveda "The word means 'dispenser, giver' and

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1. RV. 1. 20. 6. 2.
2. RV. I. 6. 1. 11.
3. RV. 1,6.2.12.
4. RV. VII. 49. 3.
5. RV. VII. 86. See also Sukthankar, op. cit. p. 143 and Keith, op. cit., p. 97.
6. RV. VII. 87. 1.
7. RV. VII. 64. 2.
8. RV. VII. 49. 3.
9. Muir, Original Sanskrit Texts, Vol. 5.
10. Dr. Sukthankar, op. cit., p. 147.
11. Yāska, Nirukta, 12. 13.
12. RV. VII.3.8· (Wilson Tr.).

appears to be used in this sense more than a score of times.... The word 'Bhaga' also occurs about twenty times in the Ṛgveda with the sense of bounty, wealth, fortune and the ambiguity is sometimes played upon."[1] He is conceived in the Ṛgveda as a distributor of wealth, chief leader of rites[2] and the sustainer of the world.[3] He is described as the victorious and fierce son of Aditi. His eyes are adorned with rays.[4] He is invoked for cattle and horses and he is requested to fructify the ceremony.[5]

OTHER SOLAR GODS :—

Some other solar deities, namely Aryaman, Aṁśa and Vivasvat are also mentioned in the Ṛgveda, but not so prominently as those mentioned above. Aryaman is mentioned about a hundred times in the Ṛgveda, but never independently in a hymn. He is so destitute of individual characteristics that in the Nighaṇṭu, he is passed over in the list of the gods. According to Wilson, Aryaman is said to preside over twilight.[6] He is described as the animator of mankind.[7] In less than a dozen passages the word has only the appellative senses of 'comrade' and 'groomsman' which are generally connected with the god. Thus the conception of Aryaman seems to have differed but little from that of the greater Āditya, Mitra. The name goes back to the Indo-Iranian period, as it occurs in the Avestā."[8] In the same way, Aṃśa also has no individual personality and is almost synonymous with Bhaga, expressing both the concrete sense of 'share, portion' and that of 'apportioner'. Actually, the nature of Aryaman, Aṃśa and Vivasvat is not clear in the Ṛgveda. They are just invoked under the name of the Ādityas.

ĀDITYAS :—

The Solar divinities, Sūrya, Savitṛ, Pūṣan, Viṣṇu,

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1. Macdonell, op. cit., p. 45.
2. RV. VII. 3. 8. 3.
3. RV. VII. 3. 8. 2.
4. RV. 1. 136.
5. RV. VII. 3. 8. 3.
6. Wilson, Notes on the Ṛgveda, Vol. I., p. 241, He quotes 'Asau vā Āditya Aryaman' Ibid. p. 303.
7. RV. 1. 20. 3. 3.
8. Macdonell, op. cit., p. 45.

Mitra, Varuṇa, Bhaga, Aryaman and Aṃśa described above, are jointly invoked under the name of Ādityas in the Ṛgveda. They are celebrated in six whole hymns, and in parts of some others also. But the Ṛgveda is rather indefinite both as to the names and number of the gods that this group includes. They are called the sons of Aditi, showing the fact that the name is clearly a metronymic formation[1] from that of their mother. At one place,[2] their number is stated to be seven, but here their specific names are not at all mentioned. At another place, even Indra is invoked as an Āditya, which perhaps indicates his close connection with the other Ādityas. Once he is coupled with Varuṇa,[3] and at another place directly invoked as the fourth Āditya.[4] Anyway, the concept of the twelve Ādityas had not come into existence in the time of the Ṛgveda; and probably they were not conceived as the forms of monthly sun. "In the aggregate sense, they are, says Macdonell, "the gods of celestial light, without representing any particular manifestation of light, such as sun, moon and stars or dawn."[5] Oldenberg is of opinion that the Ādityas originally represented sun, moon and the five planets. But this is just a hypothesis which is not accepted by other scholars. In fact, they are the various forms of the sun.

The Ādityas are celebrated in the Ṛgveda generally with usual epithets and are given the usual functions. "The divine Ādityas are the upholders of all things, movable or immovable, the protectors of the universe; the provident in acts; the collectors of rain; the possessors of voracity; the acquitters of the debt."[6] They are luminous, purified and decorated with ornaments.[7] They are invoked for happiness, riches, dwellings, food and descendants. They save their devotees from sins, harms and enemies and encourage them to do good acts.

OTHER GODS AND GODDESSES OF THE SOLAR FAMILY:

Some other gods and goddesses related to the solar family

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1. Ibid, see also Yāska, Nirukta 2. 13.
2. RV. IX. 7. 11. 3.
3. RV. 7. 85.
4. But in the Śatapatha Brāhmaṇa, Indra is distinguished from 12 Ādityas.
5. Macdonell, op. cit, p. 44.
6. RV. II. 3. 5. 4.
7. RV. II. 3. 5. 9.

are also invoked in the Ṛgveda. Dyaus is called as the father of the sun-god. Aditi is the mother of Sūrya and other Ādityas. Goddess Uṣā is described as the wife of Sūrya. Aśvinīkumāras, the twin-gods, are described as two sons born from Vivasvat and queen Saraṇyū.

DYAUS AND ADITI :—

Commonly, Dyaus is not invoked and there is no complete hymn devoted to him alone in the Ṛgveda. But goddess Aditi, the mother of the Ādityas, is very frequently invoked. Though, she has not been invoked in any entire hymn; she is mentioned not less than eighty times, and generally with her sons, the Ādityas. For the explanation of the nature of Aditi, many suggestions have been given by scholars. Keith regards her as an 'abstract or concrete deity,[1] Pischel[2] holds that she is the earth, but in the Ṛgveda she presents a picture different from that of earth. Hillebrandt[3], agreeing partly with Roth, says that she is the eternal principle underlying the celestial light. Max Müller[4] thinks that Aditi means the boundless sky as the expression of visible infinity. Oldenberg holds the opinion that Aditi denotes simply freedom from bondage. Actually, there is not one opinion about her nature, as the description of Aditi in the Ṛgveda does not help much in this respect. It seems that she represents a personification of some power that pervades the physical universe.

Aditi is described with many epithets. She is extended, bright, and luminous. She is the supporter of creatures. She is invoked to release from sin and to protect from enemies. She is credited with the usual powers and is prayed to for wealth and other earthly prosperity. She is invoked thrice a day, at morning, noon and evening.

UṢĀ :—

Goddess Uṣā, the personified dawn, is described and invoked in detail in the Ṛgveda. She is stated as the beloved

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1. Keith, op. cit. p. 216.
2. Ved. Stud. ii. 86.
3. Ved. Myth. iii. 408.
4. Rel. Ved. iii. 88-98.

wife of Sūrya, and as sister of Bhaga. She is the subject of full twenty hymns comprising the best literary portion of the Ṛg-veda. She is the most graceful creation of the Vedic poetry, there being no more charming figure in the descriptive religious lyrics of any other literature.[1] She is described as a young charming maiden decked by her mother in gay attire and going to her lover Sūrya like a youthful bride uncovering her bosom before her husband.[2] Again, she is described as a glorious mistress of the world sitting on a chariot, drawn by ruddy horses. She dispels darkness, illuminates the world and awakens the mankind. She is invoked for wealth, children, other material things, and long life.

AŚVINS :—

Aśvins are the gods very frequently invoked in the Ṛg-veda. They are celebrated in more than fifty entire hymns and in part of several others. In all they are mentioned more than four hundred times in the Ṛgveda. They are the sons of Vivasvat and Saraṇyū, daughter of Tvaṣṭṛ. Sūryā, the daughter of Sūrya, they won as their wife. The character of these two deities, always metioned in one name as Aśvins, is however, not well defined. They are often called 'sons of heaven' (Divo napātā) and "they hold a distinct position among the deities of light."[3] "Some say that they are the heaven and earth, others day and night, others again, the sun and the moon; and traditionalists (aitihāsikas) say that they are two virtuous princes."[4] They are, however, 'connected in various passages with the radiance of the sun and are said to be precursors of the dawn."[5] They are represented as ever young and handsome, yet very ancient.[6] They travel

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1. Macdonell, op. cit. p. 46.
2. RV. 1. 18. 3. 10.
3. Macdonell, op. cit. p. 49.
The opinion of Macdonell is worth-quoting: He says "though they hold a distinct position among the dieties of light and their appellation is Indian, their connexion with any definite phenomenon of light is obscure, that their original nature has been a puzzle to Vedic interpreters from the earliest times. This obscurity makes it probable that the origin of these gods is to be sought in a pre-Vedic period." p. 49—Ibid.
4. Yāska, Nirukta, 12. 1.
5. Wilson, RV. Vol. I. Int., p. XXXIV.
6. RV. 4. 3; They are also called Nāsatyas, in whom there is no

in a three-wheeled and triangular golden car drawn by bird-like horses or (sometimes described as drawn by asses.). They are very swift in their action and help their devotees without delay. They destroy their enemies. They are very good physicians. They destroy their diseases, especially leprosy. A woman, named Ghoṣā, daughter of Kakṣivat, who was a leper, got rid of her disease[1] by praying to them and was restored to her youth and beauty. They are also invoked for riches, food and material gains. They bestow on their worshippers long life and good progeny.

MODE OF WORSHIP :—

There is no reference, however, to images, inspite of the fact that the solar gods have anthropomorphic characters, features, and form in the Ṛgveda. Varuṇa and Savitṛ are described as warriors donning coat of mail and armour. Sūrya is represented as seated on a chariot with horses. Other solar gods too have similar graphic descriptions.

SACRIFICES-AŚVAMEDHA :—

Another way of venerating Sun-god in his various aspects was to offer sacrifices to him. The sacrifice, named Aśvemedha sacrifice, seems to have been performed specially for sun-god in the early Vedic age, though its performance was not very common. The subject of two *sūktas* of the Ṛgveda is Aśvamedha, i.e. sacrifice of a horse. One Sūkta describes the ritual. The binding of the horse with a post, its bath and decoration, its immolation, the covering of the body of the dead horse with a cloth, cutting it into pieces, and then presentation of the pieces of the flesh as the burnt offerings are described fully. The following sūkta, which too describes the Aśvamedha, is more or less mystical. In it the horse is invoked and identified with the Sun-god. The first stanza runs thus :

"Thy great birth, O Horse, is to be glorified, whether first springing from the firmament or from water, inasmuch as

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untruth. Nāsatyas are mentioned in Boghoz-koi inscription as well. In the passage they are called "Nāstyas" an epithet only designating Aśvins.

1. RV. 1. 17. 2. 7; also Wilson, Notes on the Ṛgveda, Vol. I, p. 339.

thou hast neighed (auspiciously), far thou hast the wings of the falcon and the limbs of the deer."[1]

Another verse goes thus;

"I (the worshipper) recognise in my mind thy form a far off, going from (the earth) below by way of heaven to the sun."[2]

Obviously then the horse was sacrificed just to send him to the sun-god who may be supposed to need him for his chariot.

The object of the rite seems to be no more than as usual with other rites. It was performed to acquire wealth and posterity. The last verse of the Aśvamedha sūkta, ends thus :

"May this horse (i.e. immolated) bring to us all sustaining wealth, with abundance of cows, of excellent horses, and of male offspring : may the spirited steed bring us exemption from wickedness : may this horse offered in oblation, procure for us bodily vigour."[3]

Later Vedic Age

The worship of the Sun-god and his various aspects, known as Savitṛ, Pūṣan, Viṣṇu, Bhaga, Mitra, Varuṇa, Aryaman and Aṃśa, continued in the later Vedic age. But some of these solar gods became unimportant and others came into existence. Sūrya and Savitṛ the most popular of the solar gods, dominate the period.

SŪRYA :—

Sun-god (Sūrya) is now invoked with the usual epithets and characteristics ascribed to him in the early Vedic age. In the tenth maṇḍala of the Ṛgveda, the age of which is not earlier than that of the other Saṁhitās, he is invoked in more than

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1. RV. 1. 22. 7. 1. (Wilson Tr.).
2. RV. 1. 22. 7. 6. (Wilson Tr.).
3. RV. 1. 22. 6. 22. (Wilson Tr.).

The objects of performing Aśvamedha sacrifice in the later Vedic and the subsequent ages are somewhat different. The deposition of Indra from the throne of Svarga, and the elevation of the sacrificer to that rank, after a hundred celebrations, are fictions of a later date. In the Brāhmaṇas and the Sūtras the Aśvamedha is to be celebrated by a monarch desirous of universal dominion. In the Rāmāyaṇa, Aśvamedha is the means of obtaining a son by the childless Daśaratha.

six hymns[1] and described with his usual attributes. In Sāma-veda, he is called the soul of all movable and stationary things of the world.[2] In the Atharvaveda, he is invoked many times and is described as "Shining with brightness of the foreknowing quarters, well-winged, flying swift in the ocean."[3] He is again described as 'hero', heavenly eagle and son of Aditi, who looks into all beings.[4] He goes in his car drawn by seven yellow steeds which represent his seven rays.[5] It is said at one place, "He comes to the womb (Yoni), is born again, and he has become overlord of the gods."[6] Thus, he maintains his character as the god of fertility in this period also.

Sun-god Āditya, is called "Brahma" in the Chāndogya Upaniṣd, in the period of which sun-worship seems to have been highly popular. Ghora Aṅgirasa, a sage, asks Devakī-Putra Kriṣṇa to worship Sun-god.[7] Satyayajña Pauliṣi meditates on the sun as "the self".[8] "That golden person who is seen, within the sun is the lord of all the worlds."[9] One entire chapter[10] in the Ch. Up. is a meditation upon the rays of the sun. Again, Ch. Up. describes the six sects of sun-worship-pers which were in vogue in this age. The Upaniṣads treat the rays of the sun as the reservoir of water which is the main source of the preservation of the world. This conception is elaborately dealt with also in other Upaniṣads. In the Ch. Up. it is stated thus :

"The Āditya is Deva-madhu, the sky is its circular path. The space is its reservoir for water. Its rays are its children. His eastern rays are its eastern Madhunadī etc. Its western rays are western Madhunadī etc. Its northern rays are its

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1. RV. X. 3. 8; x. 4. 7; X. 4. 14; X. 5. 3; X. 12. 19: X. 12. 26; X. 12. 38.
2. Sāmaveda (Pūrva A)6, Khaṇḍa 5, Maṇḍala 14, Verse 3; also AV. XIII. 2. 35.
3. AV. XIII. 2. 2.
4. AV. XIII. 2. 9.
5. Sāmaveda, (Pūrva A)6, Khaṇḍa 5, Maṇḍala 14, Verse 14. also Av. XIII. 2. 23.
6. AV. XIII. 2. 25.
7. Ch. Up. III. 17. 6,
8. Ch. Up. III. 1. 1.
9. Ibid, 1. 6. 3.
10. Ch. Up. III, see also Kauś Up. 11. 7.

northern Madhunadī etc. Its upper rays are its upper Madhunadī, their nature is hidden, the flower is Brahman and the Amṛta is water."[1]

The same conception of the reservoir of water, present in the rays of the sun, is also described in the 'Śatapatha Brāhmaṇa.[2]

SAVITṚ :—

Another aspect of the sun-god, namely Savitṛ the stimulator of thought, was widely worshipped in this period. He is invoked in many hymns of the Atharva Veda,[3] and the Yajur Veda gives one entire hymn in the praise of Savitṛ, which is to be recited in the sacrifice. He is described as the son of truth (Satya[4]), young and very propitious.[5] Savitṛ is invoked to smite away the unlucky marks from the body,[6] to drive away the 'trouble of the feet'.[7] He is prayed for other usual things, i. e. wealth,[8] good progeny and long life.

ROHITA :—

A new name of the Sun used in this period is Rohita i. e. 'the ruddy one'. One entire hymn of the Atharvaveda is devoted to the 'Ruddy Sun or Rohita.[9] He is described as the ghee-drinking ruddy one who enters the spotted sky sitting in his easy running chariot drawn by yellow bright horses.[10] It is further stated here that the 'Ruddy one' (Rohita) generated this all,[11] heaven and earth, and made them[12] firm. The 'Ruddy one' made firm heaven and earth, by him was established the sky, by him the firmament, by him the atmosphere, the spaces were measured out; by him the gods

1. Ch. Up. 3. 1. 1-5.
2. SB. 3, 8, 2-5.
3. AV. 1. 18; IV. 25; V. 24; VI. 1; VII. 14 etc.
4. Sāmaveda (Uttar Pra. (2) Maṇḍala 15 (3) Verse 1; also Av. VI. 1.2.
5. AV. VI. 1. 2.
6. AV. 1. 18. 1.
7. Ibid, 1. 18. 2.
8. SV. (Purva Pra.)5(2), Da. 3, Maṇḍala 10, Verse 8,
9. AV. XIII. 1 (Whitney).
10. AV. XIII. 1. 24.
11. AV. XIII. 1. 1.
12. AV. XIII. 1. 6.

discovered immortality.[1] Again, he is described as the generator and mouth of the sacrifice in which oblations are offered for him.[2] He is invoked to generate 'well-willing and mind, to generate kine in the worshipper's stall and good progeny in their womb (yoni).[3] He is also invoked to slay and burn away their enemies and rivals.

OTHER SOLAR GODS :—

Other solar deities like Pūṣan, Bhaga, Vivasvat, Aryaman, Aṃśa, Mitra, Varuṇa and Viṣṇu are also sometimes invoked.[4] Pūṣan along with Aryaman, is invoked at the time of the childbirth.[5] In Śatapatha Brāhmaṇa he is described as toothless,[6] and he eats much, Bhaga is described as the early conquering formidable conductor, true bestower, the bounteous one and the acquirer of good things[7] and is invoked as usual for material prosperity. Vivasvat is said to protect one from Yama.[8] Etymologically, he is the sun especially the rising sun.[9] The Śatapatha Brāhmaṇa[10] explains the god Vivasvat's name by saying that he is known by this name, because he illuminates night and day. The Śatapatha Brāhmaṇa calls him an Āditya, and so does the Yajurveda.[11] He is the father of the Aśvins and of Yama. Men are directly stated to be the progeny of Vivasvat Āditya.[12] Aryaman, Aṃśa and Mitra are described but not very prominently and frequently. Mitra is generally invoked along with Varuṇa[13] to free one from distress, but Varuṇa's popularity seems to be on the wane in this period. He has no hymn addressed to himself alone in the tenth maṇḍala of the Ṛgveda. He became in this period the god, sometimes of morality and sometimes of waters. The Śatapatha Brāh-

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1. AV. XIII. 1. 7 (Tr. by Whitney).
2. AV. XIII. 1. 13.
3. AV. XIII. 1. 19.
4. AV. XI. 6. 1-4.
5. AV. 1. 11. 3.
6. SB. 1. 7. 4. 7.
7. AV. III 16. 3-4.
8. AV. XVIII 3. 62.
9. Keith, op. cit. p. 113; Macdonell, op. cit. p. 43.
10. SB. 10. 5. 24.
11. MS. 1. 6. 12; V.S. 8. 5.
12. TS. 6. 5. 6; SB. 3. 1. 3.
13. AV. IV. 29.

maṇa describes him as seated in the midst of heaven, gazing upon the places of punishment around him.[1] In the Atharvaveda he is connected with the waters.[2] In the Yajurveda, he is similarly stated as the child of the waters.[3]

Viṣṇu remained a solar god in this period. In the Atharvaveda he is asked to bestow heat.[4] In the Brāhmaṇas, it is said that his head, cut off, becomes the sun.[5] In the Yajurveda, he is called the lord of mountains.[6] Viṣṇu's character as the traverser of the space, is also maintained.[7] In the Taittirīya Saṁhitā, it is stated that by taking the form of a dwarf, whom he had seen, Viṣṇu conquered the three worlds.[8] Probably, this fact became the germ of the theory of the incarnation in the form of dwarf in the later period, when Viṣṇu became an independent god of the Vaiṣṇava faith.

ĀDITYAS :—

The worship of the Ādityas, both, jointly and separately, continued in this period. It is stated in the early part of the Ṛgveda that they are seven. But in this period, they are definitely twelve in number and they are identified with the months of the solar year. This must have been a gradual process; for in the tenth maṇḍala of the Ṛgveda,[9] their number is stated only as eight, and the name of Mārtaṇḍa has been added to the list of the earliest names. The Atharvaveda[10] states that Aditi had eight sons and the Tai. Br.[11] mentions these eight by their name as Mitra, Varuṇa, Aryaman, Aṃśa, Bhaga, Dhātṛ, Indra and Vivasvat. At one place, Śatapatha Brāhmaṇa mentions the Ādityas again as eight in number including Mārtaṇḍa,

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1. SB. XI. 6. 1. 1.
2. AV. III. 3. 3; IV. 15. 12; VII. 83. 1; V. 24. 1-5.
3. TS V. 5. 4. 1.; VI. 4. 3. 2; VS. X. 3.
4. AV. V. 26. 7.
5. SB. XIV. 1. 1. 1. ff.
6. TS. III. 4. 5. 1.
7. SB. 1. 2. 5. 1.
8. TS. II. 1. 3. 1.
9. RV. X. 72.
10. AV. 8. 9.
11. TB. 1. 1. 9.

while at two other places[1] in the same work, it is stated that they are twelve in number and are identified with the twelve months. Later on, the epics and the Purāṇas enumerate them definitely as twelve, generally mentioning their names as Dhātṛ, Mitra, Aryman, Rudra, Varuṇa, Sūrya, Bhaga, Vivasvat, Pūṣan, Savitṛ, Tvaṣṭṛ and Viṣṇu.

OTHER GODS AND GODESSES OF THE SOLAR PANTHEON:

The worship of Aditi, Uṣas and the Aśvins was also practised in this period, though , they are not very frequently mentioned. Rāhu appears for the first time in the Atharvaveda in connection with the sun.[2]

VEDIC SACRIFICES AND SOLAR SYMBOLS :—

Another marked development of the sun-worship in the later Vedic age was the worship of a few forms symbolically. As already stated, the horse and the bird (especially Suparṇa, i.e. eagle) were invoked in the early Vedic age symbolically to represent the Sun-god. Now, a few more symbols for the sun-god came into vogue. The wheel, golden disk and a girdle (Rasanā) were treated as the earthly representative of the Sun-god. These symbols were used in the various sacrifices performed in the later Vedic period.

The horse plays a considerable part in Vedic sacrifices. The Sun is compared to and described as a white horse. Therefore, a horse was used in these sacrifices to represent the Sun-god. At the 'Sodacin' form of the Soma sacrifice, when the chant at sun-set is performed, a horse, either white or black has to be present;[3] white colour represents the rising sun and black represents the setting sun. In the piling of fire-altar the bricks are put in place in the presence of a horse[4] which is made to breathe over them. In the white Yajurveda, the Sun again has been addressed as a horse, while praising Savitṛ in

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1. SB. 6. 1. 2; 11. 6. 3.
2. AV. XIX. 9, 10; See also A.A. Macdonell and Keith, Vedic Index of Names and Subjects. p. 466.
3. TS. VI. 6. 11. 6.
4. Weber, Ind. Stud. XIII, 220ff.

Agnicayana ceremony.[1] A white horse with black ears is mentioned in the Atharvaveda as of special value.[2] Again, a horse has been invoked in the white Yajurveda, and a long eulogy of the horse is given in many verses.[3] At another place,[4] in the same work, the horse has been identified with the sun.

Suparṇa, or śyena, eagle, falcon or hawk also represented symbolically the Sun-god in this period and hymns have been addressed to him in the later Vedic literature. Śyena (eagle) is the strongest and swiftest bird of prey and is known as a source of terror to snakes which represent the darkness and the evil things which the sun destroys. In the Atharvaveda, this bird is mentioned[5] many times and is invoked as the Sun-god. At one place, it is stated that eagle (Suparṇa) was born first,[6] and is invoked to get one rid of leprosy. It is stated that an Asura-woman got rid of this disease, because 'it made the leprous spot disappear and made the skin uniform.'[7] In the Śatapatha Brāhmaṇa an altar, namely Śyena-Citi, is specially mentioned.[8] In this altar, the bricks were to be placed in such a way that its shape looked like a flying eagle.

Another popular symbol of the sun in the later Vedic age, was a wheel,[9] as it represented its shape and its motion.[10] Even in the Ṛgveda, Sun-god is addressed as a wheel,[11] but its use in sacrifices in the shape of a material object is to be found mainly in the later Vedic age.[12] In the Vājapeya sacrifices,[13] a wheel-shaped cake of grain was placed on the top of the post, to which

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1. White Yajurveda, XI. 12.
2. AV. V. 17, 15.
3. White Yajurveda, 25, 24-47.
4. Ibid.. XXIX, 12-25.
5. AV. III, 3, 4; VII. 41, 2: XI. 9. 9. etc.
6. Ibid. 1. 25. 1.
7. Ibid. 1. 25. 2.
8. सुपर्णचितिमेव चिनुयात् SB. 6. 7. 2. 8; TB. 2. 8. 6. 8; Āp. Sulva, p. 128.
9. "There can be no doubt of the solar nature of the wheel, and the existence of this sun-symbol among the Celts and the Germans suggests that possibly the symbolism may be Indo-European." Keith, op. cit. p. 67.
10. Macdonell, op. cit. p. 155.
11. RV. 1. 175. 4.
12. Vide P.V. Kane, Hist. of Dh. Vol. II Part II, p. 995
13. OR. V. 88.

the animal-victim was tied; a ladder was brought and the sacrificer mounted upon it saying to his wife: 'Come let us two mount to the sun.' He then mounted and seized the wheel, saying "We have attained the Sun-god."[1]

Probably, any round thing could be used as the symbol of the sun. "At the Mahāvrata festival of the winter solstice an Aryan and a Śudra strove over a white round skin, which is stated to be a symbol of the sun: the Aryan conquered and struck down the Śudra with the skin."[2] Gold-plate or disk was also used as a sun-symbol. In the piling of the fire-altar a gold-plate was set down to represent the sun.[3] Similarly, a girdle, mostly made of gold, also represented the sun in the Vedic sacrifices. In Aśvamedha sacrifices, the 'Adhvaryu ties an ornament of gold, perhaps a chain round the neck of the sacrificer and addresses it as a symbol of the Sun[4] and identifies it with light.[5]

"Splendour art thou, bright, deathless, life-protector.
Protector of my life be thou.
By impulses of God Savitṛ, I take thee with arm of Aśvins,
with the hands of Pūṣan.[6] This girdle, which in their
religious meetings, sages assumed in earlier time of worship
Is present with us here at this libation, in the Laws'
hymn, Proclaiming rich abundance."[7]

Curiously enough, in the Atharvaveda also a girdle is invoked for a life.[8] The Taittirīya Saṃhitā too states that the girdle

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1. Weber, Ueber den Vājapeya, pp. 20, 34; OR. V. 88 Note 4.

2. Keith, op. cit. p. 67, also see Keith, Sāṇkhāyana Āraṇyaka, pp. 80ff. Von Schroeder, Arische Religion, ii, 17, 38, 66ff.

3. SB. VII. 4. 1. 10; Coomarswamy's remarks in this regard are worth-quoting. "Thus wheel which later on becomes the mark of a Cakravartin, the discus of Viṣṇu and the Buddhist wheel of Law, originally represented the sun. The disc of gold placed behind the fire-altar to represent the sun will be the origin of the later Prabhāmaṇḍala or Śirṣacakra (nimbus) H.I.I.A. p. 41.

4. Griffith, YV. fn. No. 1. p. 242.

5. YV. IV. 17; vide also Griffiths ' footnote No. 1. YV. p. 242 (Griffiths Tr.).

6. YV. 22. 1. Tr. by Griffith.

7. Ibid. 22.2.

8. AV. VI. 133. 1-5. (here five verses are devoted to girdle which was used by a Brahmacārin).

used for the Sun-god, Āditya.[1] Similarly, a fire-brand was also employed as a symbol of the sun. It was to be used when water was to be drawn after sun-set.[2] If the offerer forgot to perform a libation before sunset, he could perform it to the light of a torch which brings back the light. Gold served the same purpose, when the sacrificial fire was made after, instead of before sun-set.[3] In the Pravargya ceremony,[4] the sacrificer used a great pot, known as Mahāvīra. It contained 'gharma' or hot milk mixed with some other things. Of this offerings were made to Aśvins, Vāyu, Indra (with Vasus and Rudras and Ādityas) to Savitṛ, Bṛhaspati and Yama. This 'gharma' is styled 'Samrāṭ'[5] in Vāj. S. and identified with the sun. The latter is said to be the head of the Yajña and the hot milk is called divine life and light.[6] Curiously enough, a gold bar or plate (representing the sun), is placed on the Mahāvīra pot.[7] These facts show that the pravargya ceremony which was supposed to provide the sacrificer with a new celestial body was a type of sun-worship, performed in the Brahmanical age.

AŚVAMEDHA AND OTHER SOLAR SACRIFICES :—

Probably, like the early Vedic tradition, Aśvamedha sacrifice was related to Sun-worship in this period also. The available facts make it obvious that the presiding deity of the Aśvamedha sacrifice was the Sun-god, and the sacrifice was just a way of worshipping the Sun-god for various objects, such as victory over his enemies, attainment of all prosperity and good progeny. The horse, the victim of the sacrifice, was itself a symbol of the Sun-god. The horse was to be a white one with black spots; this fact also suggests its identification with the sun-god. And

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1. TS. 1. 1. 2. 2. आदित्ये रसनाऽसि See also P. V. Kane, op. cit. p. 1017.
2. SB. 3. 9. 2. See also Macdonell, op. cit. p. 155.
3. SB. 12. 4. 4.
4. Eggeling, S. B. E. XLIV. pp. XLVI. ff.
5. Vaj. S. 39. 5.
6. AB. IV. 1; SB. XI VI-4; T. Ar. IV. 1-42, V. 1-12; Haugs Tr. of AB. pp. 41-43 (note); SB E, vol. 44 Intro. XLVI-L.
7. P. V. Kane, Hist. of Dharmaśāstra. Vol. II, Pt. II. p. 1150.

again a gold piece, symbolically a representation of the sun, is placed on[1] the mantle over which the horse is killed. This shows that the horse is sacrificed for the Sun-god. Every day during the year that the horse is absent, three iṣṭis are offered to Savitṛ, in the morning, mid-day and evening, when Savitṛ is respectively addressed as Satyaprasava, Prasavitṛ and Asavitṛ.[2] Śatapatha Brāhmaṇa identifies Aśvamedha with Āditya. It says that "Āditya is Aśvamedha",[3] and again it says that Aśvamedha is that which gives light.[4] Sometimes the altar used in the sacrifice was Śyenaciti, a fact which also suggests that the Aśvamedha was related to the Sun-worship. The Śatapatha Brāhmaṇa informs that it was performed by monarchs.[5]

Many other sacrifices were offered to the Sun-god in this period. As the seasons are caused by the rays of the sun, so the seasonal sacrifices, known as Cāturmāsyas, namely Varuṇapraghāsa. Śākamedha, Sunāsirīya[6], Āgrāyaṇa (offering of first fruits) and Kāmyeṣṭi, were directly or indirectly related to the Sun-god. Out of these, Sunāsirīya sacrifice was directly offered to the sun. The special offerings in this 'iṣṭi' are a cake on twelve potsherds made to Sunāsirīya (Vāyu and Āditya[7]) and a cake on one potsherd offered to Sūrya alone.

AGNI-CAYANA :—

Many types of altars (Agni-Cayana) used in these sacrifices were related to the sun-god. Besides, the Śyenaciti[8] (which as already stated represented the earthly form of the sun) Suparṇacayana and Sāvitṛ-cayana were also very important forms of the altars which represented the Sun-god. Vāj. S. gives importance to an altar which has its shape like a

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1. Ibid. p. 1234.
2. Āśva. X. 68; Lāt. IX. 9. 10; Kāt. XX. 2. 8.
3. SB. 9. 4. 2. 18.
4. Ibid. 10. 6. 5. 8.
5. Ibid. XIII. 1-5; TB. III. 8-9; Āśv. X. 6. 1.
6. TS. I. 8. 7; T.B. 1. 7. 1; SB. II. 6. 3. Āśv. II. 20; Āp. VIII. 20; Kāt. V. II; Baud. V. 18.
7. Āp. VIII. 20. 5.
8. TS. V. 4. 11. श्येनचितं चिन्वीत सुवर्गकामः

flying Suparṇa[1] (eagle) which is the symbol of the Sun. There is not much difference between 'Śyenaciti and the Suparṇa-cayana. Both forms represent one and the same aspect of the Sun. Sāvitṛ-cayana was somewhat different. Its shape is like a wheel which is another symbol of the sun. The name Sāvitṛ (i.e. pertaining to Savitṛ) itself shows that it is related to the Sun-god, Savitṛ.

SUN-WORSHIP AND MONOTHEISM :—

The contemplation of the various forms of sun-god appears to have helped the rise of monotheism. In the Ṛgveda Sun-god has been mentioned as Supreme God at many places and has been identified with the Supreme spirit. In one of the hymns addressed to Dadhikra, or Dadhikrāvaṇ,[2] occurs a stanza known as the Haṃsavat Ṛk, in which the sun is given many names and considered as identical with the *Supreme Spirit or Parabrahma*. Again in the third Aṣṭaka of Ṛgveda, there are two Sūktas, of which the Śyena, the hawk, is said to be the deity of a part of one, and of the whole of the other. The style of the hymn is rather mystical and one interpretation identifies the bird, which is the symbol of the sun, with the Supreme Spirit. In the fifth maṇḍala of the Ṛgveda, there are a few references which identify Savitṛ with Brahma the Supreme Being. The epithet, "eko vayunāvid",[3] i.e. "the only one knowing knowledge" used for Savitṛ, identifies Him with Brahma. Again, it is stated in the following verse,[4] that Savitṛ comprehends all forms in himself (Viśvarūpāṇi pratimuñcate).[5] Sāyaṇa explaines it as 'ātmani badhnāti' or 'dhārayati', he binds or holds in himself.

This trend of Vedic religious philosophy can be seen also in the other Vedas. He is identified with many gods.[6] He is the creator, Indra, Vāyu, Aryaman, Varuṇa, Rudra, Agni,[7]

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1. SB. 'सुपर्णचितिमेव चिनुयात्' 6. 7. 2. 8; 8. 1. 4. 8.
2. RV. IV. 4. 9. 5.
3. Ibid. V. 6. 9. 1.
4. Ibid. V. 6. 9. 2.
5. Yajurveda, 13. 3. (Mahīdhara).
6. AV. XIII. 4. Verses 1 to 5.
7. Ibid.

and it is said that "these gods in him became single"[1] He is the sacrifice; his is the sacrifice, he is made the head of the sacrifice."[2] In the same way, Sun-god has been identified with Prajāpati, "(Source of Golden light or Hiraṇyagarbha".)[3] Again it is said that 'he is death' and he is immortality.[4] He is identified with the Supreme Being, and is described as the final goal and the only source of immortality.[5]

The Yajurveda, once states "I have known this great Being of Solar splendour and the hue beyond darkness. Having known him one goes beyond death; there is no path to the Goal other than this."[6] Again, in the Chāndogya Upaniṣad it is stated that this Sun is the Brahma (asau Āditya Brahma)

But we should at the same time remark that this physical solar orb which is seen by the eyes is not the Supreme Being or Brahma. When, the Vedic seers call the Sun Brahma, they actually refer to the power behind this physical orb of the sun. The description of the Sun-god, his attributive epithets and his activities show that the reference instead of being to the physical solar orb is to the creative power responsible for the creation, preservation and the destruction of the movable and immovable world. Thus, the power which underlies the physical sun is invoked by the Vedic seers. The rays of the sun cannot stimulate the thoughts of the human mind and emancipation from the worldly bondage and the realisation of the truth can hardly be expected from the physical solar orb.

In the Gāyatrī mantra, Savitṛ, the Sun-god has been invoked to impel human intellect. This thing cannot obviously be achieved by the outer aspect of the sun-god. Therefore, it can rightly be said that, "The Sun, Savitṛ, is not the physical sun we see in the skies, but the supreme effulgence in the highest

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1. AV. XIII 4. 13.
2. Ibid. XIII 4. 10.
3. Griffith R. T. H. White Yajurveda, fn. 4, p. 136.
4. AV. XIII. 4. 25.
5. YV. 31. 18.
6. Ibid. 31. 18.

वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसः परस्तात् ।
तमेव विदित्वातिमृत्युमेति नान्यः पन्थाः विद्यतेऽयनाय ॥

firmament above, beyond the lower triple creation. The physical sun is indeed taken as the image of the Truth-Sun, the centre of all knowledge and radiating power. It is the radiance issuing from the Supreme Source in which is massed all the creative movement of the uncreate that is the ultimate root of all movements in the creation."[1]

Let us take another example. One verse runs thus :

"Beholding the loftier light that springs up above Darkness we have come to sun, the God among Gods, the most excellent loftiest lights."[2] Here the light stands for knowledge and darkness for sin. Commenting upon this Ṛk, Sāyaṇa gives a note that as an alternative, the 'tamas' means 'sin' committed by the worshippers, and he points out that the Ṛṣis attained union with the Sun (aganma, ādityasya sāyujyam gacchati). This union with the Sun, resulting in the final emancipation of man from earthly bondage cannot be union with the physical sun.[3]

Another Ṛk runs thus:

"Thou helpest to cross, Sūrya, all beautiful, creator of lights, Thou illuminest all the radiant realm.[4]

Here it is stated that Sūrya, the Sun-god, helps the devotee to cross the ocean i.e. the ocean of ignorance, and this leads him to final emancipation. Wilson gives 'metaphysical explanation for it and identifies "the Sun with the Supreme Spirit who enables all beings to cross over the ocean of existence, who is beheld by all, desirous of final emancipation, who is the

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1. Sri. T. V. Kapali Sastry; Further lights: the Veda and the Tantra, pp. 192-193.

2. RV. 1. 50. 10.

उद्वयं तमसस्परि ज्योतिष्पश्यन्त उत्तरम् ।
देवं देवत्रा सूर्यमगन्म ज्योतिरुत्तमम् ॥

3. Wilson too accepts thus "Here again we may have an allusion to a spiritual sun. The darkness, it is said, implies sin, and the approach to the sun intimates re-union with the Supreme spirit." (Wilson, quoted by M. P. Pandit, Aditi and other Deities in the Veda, p. 49. (1958. Madras).

4. RV. 1. 50. 4. Translation by T. V. Kapali Sastry.

तरणि : विश्वदर्शतो ज्योतिष्कृद् असि सूर्य । विश्वमाभासि रोचनम्

author of true or spiritual light and who renders everything luminous through the light of the mind."[1]

In the same way Sun-god has been described at many other places as the 'Goal for attainment.[2]' He is the "dweller in the Mighty, in the excellent, in the Truth, in the sky, born of waters, of Ray-cows, of the Right, of the Hill, the Truth."[3] He is the Puruṣa who has become all the Gods.[4] All the other Gods derive their existence from Him: that is why, they are said to follow his lead.[5] He is the picturesque Face of the Gods,[6] He is the very Eye of Mitra, the God of love and Harmony of Varuṇa of wideness and purity, of Agni the immortal among mortal.[7] He is also the Goal, the ultimate end to reach which all beings strive knowingly or unknowingly. To Him as the Supreme creator, all creation turns.[8]

SOLAR SYMBOLS ON LATER CHALCOLITHIC POTTERIES :

Some of the solar symbols are also found marked on potteries discovered from many contemporaneous archaeological sites, excavated recently. The sun-symbol i.e. circle with radiating rays starting from its circumference, is found on a painted black-and-grey ware belonging to the Chalcolithic phase of the site of Prakāśa[9] (Pl. 2, fig. 5.) and on a red ware belonging

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1. Wilson, quoted by M. P. Pandit, op. cit. p. 63. Sāyaṇa gives the same interpretation :

यद्वा हे सूर्य अन्तर्यामितया सर्वस्य प्रेरक परमात्मन् तरणिः संसाराब्धेस्तारकोऽसि यस्मात्त्वं विश्वदर्शनः विश्वैः सर्वैर्मुमुक्षुभिर्दर्शतो द्रष्टव्यः साक्षात् कर्तव्य इत्यर्थः ..... ज्योतिष्कृत् ज्योतिः सूर्यादेः कर्ता ..... ईदृशस्त्वं चिद्रूपतया विश्वं सर्वं दृश्यजातं रोचनं रोचमानं दीप्यमानं यथा भवति तथा आभासि प्रकाशयसि चैतन्यस्फुरणे हि सर्वं जगद्दृश्यते। (सायणभाष्य)

2. RV. 1. 22. 5 (T. V. Kapali Sastry Tr.)
3. Ibid. IV. 40. 5. (T. V. Kapali Sastry's Tr).
4. Ibid. X. 114. 5.
5. Ibid. V. 81. 3.
6. Ibid. I. 115. 1.
7. Ibid. I. 115. 1.
8. 'तं वर्तनिरनु वाहतः'
9. B. B. Lal, Bulletin to A. I. No. 16, 1960, p. 12, plate XIII. 5.

to the same phase at Bahal[1] (Pl. 2, fig. 6). The symbol of Svastika has been traced on a red ware belonging to the Chalcolithic phase of the site of Navadatoli,[2] from where another solar symbol, the figure of wheel having four spokes has also been traced on a black-and-red ware[3] (Pl. 1, fig. 1). An anticlockwise Svastika figure is painted on a Red-ware belonging to the Chalcolithic phase of the site[4] of Rangpur (Pl. 3, fig. 4), and two sun-symbols are beautifully painted on two different lustrous Red ware potteries belonging to the Chalcolithic phase (Rangpur III) of the same site[5] (Pl. 2, fig. 2-3).

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1. Ibid p. 12, Plate XIII. 6.
2. B. B. Lal, Ibid, p. 12, plate XVIII. 6.
3. B. B. Lal, Ibid. p. 14-15, Pl. XXIB. 1.
4. B. B. Lal Bulletin, A. I. No. 16, 1960. p. 12; op. cit. Plate, XIV. 4; see also S. R. Rao, A. I. No. 18-19, 1962-63, p. 130, Plate XXVII A. fig. 44.
5. B. B. Lal, Ibid, Plate XIII. 2-3, p. 12; S. R. Rao, Ibid p. 132; plate XXVIII A. fig. 65 and 70.

Chapter III

SUN-WORSHIP IN THE POST-VEDIC AGE

Though solar gods of the Vedic age are generally mentioned in this period, some of them seem to have lost their solar nature and have become independent gods of the Aryan Pantheon. Of such gods, we might mention Viṣṇu who became the supreme deity of one of the sects of Hinduism.

YĀSKA :—Nirukta :—

Yāska is fully familiar with the Vedic traditions of solar gods and his derivation of their names gives knowledge of their specific nature. According to him, Sūrya is derived from sṛ (to move) or from sū (to stimulate) or from suīr (to promote well).[1] He is the soul of the movable and immovable universe.[2] He is called Savitṛ because he is the stimulator of all.[3] "The time of Savitṛ is that when the sky, with its darkness dispelled, is overspread by the rays of the sun."[4] He generates bliss for bipeds and quadrupeds. He has seen heaven.

Mitra leads men with 'encouraging words.'[5] He "alone supports earth and heaven. Without winking he beholds the tribes."[6] Vivasvat, is explained as the dispeller of darkness[7] and Aryaman as one having many chariots.[8] The latter's path is said to be unobstructed i.e. unimpeded and he chastises the enemy i.e. 'darkness'. Seven rays extract juices for him or

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1. Yāska, Nirukta, 12. 14.
2. Ibid., 12. 16.
3. Ibid 10. 31.
4. Ibid 12. 12.
5. Nirukta, 10. 22.
6. L. Sarup, the Nighaṇṭu and the Nirukta. Introduction, Eng. Tr. and notes ch. 10.22.
7. Nirukta, VII. 26.
8. According to Durga (quoted by L. Sarup), it means very swift.'

seven seers praise him."[1] Pūṣan is the sun in that aspect which is the guardian of all created beings[2]. When the sun "goes on account of the increase of rays, he is called Pūṣan,"[3] His one form is bright, bright-red and the other is holy i.e. to which sacrifice is offered."[4] The time of the solar deity Bhaga is previous to the sun-rise.[5] Yāska preserves also other Vedic names of the sun such as Aṃśa[6] and adds some new names. The words 'Arka'[7] Svar, Pṛṣṇi, Nāka Gauḥ, Viṣṭap, Nabhas are worth-noting in this respect;[8] they mean sky also according to Yāska.[9] The sun is also called Bharata;[10] and his light therefore is called Bhāratī.

He explains Āditya i.e. the sun, in three ways.[11] Firstly the word Āditya is derived from ā-√dā, literally that which takes i.e. draws up water in the form of vapour, or that "which takes away the light of other stars on account of its superior effulgence." Secondly, it is derived from ā√dīp literally the one 'brightened with light.' Thirdly, the sun is called Āditya, because he is the son of Aditi.

Yāska speaks of the Ādityas as the lords of the act of bestowing, or lords of gift;[12] according to him Varuṇa, Dakṣa, Bhaga, Aṃśa, Aryaman and Mitra are addressed as the Ādityas.[13]

The names of the members of the Sun's family are also available in the Nirukta. Aditi is called his mother, and also 'the mother of gods'[14] 'the dawn (uṣas) is his wife.[15] Āṣvins are his 'twin-sons'.[16] Yama who shows the path of many and

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1. Nirukta, 11. 23.
2. Ibid. 7. 9.
3. Ibid. 12. 16.
4. Ibid, 12. 17.
5. Ibid. 12. 13.
6. Ibid. 2. 13.
7. Ibid. 5. 4.
8. Ibid. 2. 14.
9. Ibid.
10. Ibid. 8. 13.
11. Ibid. 2. 13.
12. Ibid.
13. Ibid.
14. Ibid. 4. 22.
15. Ibid. 12. 7.
16. Ibid. 12. 1.

who is rendezvous to men,[1] is stated as the son of Vivasvat[2] (the sun). Āsvins are said to be so called because they two pervade (√aś) everything, one with moisture, the other with light. They are called Aśvins on account of their having horses (aśva), says Aurṇavābha. According to some, they are heaven and earth; day and night, according to others. Some take them to be the sun and the moon, (while) the historians regard them as two virtuous kings. Their time is after midnight, which in consequence, is an impediment to the appearance of light. The part in the dark is the atmosphere, and the part in the light is the sun.[3] This would show that by Yāska's time, the actual original nature of the Aśvins was a matter of much doubt, Yāska is also aware of an old legend,[4] stating the birth of Aśvins. He states :—

"Saraṇyū, daughter of Tvaṣṭṛ, bore twins, Yama and Yamī, to Vivasvat, the sun. She, having substituted another lady of similar appearance, and having assumed the shape of a mare, ran away. He, Vivasvat, the sun, having also assumed the shape of a horse, pursued her and joined her. Thence, the Aśvins were born. Manu was born from the lady of similar appearance."[5]

Yāska gives also the symbolical meaning of the legend. He says that Tvaṣṭṛ is an atmospheric[6] deity and Saraṇyū is (so called) on account of moving."[7] The fact that after marriage this wife of the mighty Vivasvat, and the mother of Yama, disappears, expresses the truth that the night who is the wife of the sun, disappears at sun-rise."[8]

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1. Ibid. 10. 20.
2. Ibid.
3. Ibid. 12. 1.
4. Ibid. 12. 10.
5. Ibid. 12. 10. L. Sarup, op. cit. 12. 10; J. N. Banerjea remarks in his book "The Developments of Hindu Iconography, p. 430 f. n. No. 1" that the Vedic myth seems to have started from a passage in the Ṛgveda 1. 1. 64); for Bloomfield's observations on such Ṛgvedic passages see J. A. O. S. vol. 15, 1893, pp. 172-88.
6. Ibid. 8. 16.
7. Ibid. 12. 9.
8. Ibid. 12. 11.

It is interesting to note that this myth, later on, gave rise to the Purāṇic story that the Sun God Vivasvat married Saṁjñā, a daughter of Viśvakarmā.[1]

Yāska sheds light on the concept of divinity and the nature of its worship also. He states that "Deva (god) is (so called) from making gifts /dā, or from being brilliant (—/dīp,) or from being radiant (—/dyūt,) or because his sphere is heaven. He who is called god (Deva) is also called deity (devatā)".[2] According to him, a stanza (ṛk) is a means of worshipping (arcanā).[3] He says that according to the etymologists, Yajña is a well known act of worship and he maintains that it is (an act of) supplication (to gods.[4]) He takes water (puṣkaraṇ) as a means of worship (pūjākaraṇa).[5]

Yāska explains the divinity[6] of the sun and maintains the vedic tradition of Sun-god as travelling in a one-wheeled car drawn by "one horse having seven names"[7] which he explains as the sun having seven rays which draw up the juices for him, or having seven seers who praise him. While discussing the "form of the gods' (ākāra-cintanam devatānām), he mentions views about it, prevalent in his age. He states, "some say, they resemble human beings in form (puruṣavidhāḥ) others say, the gods do not resemble human beings in form (apuruṣavidhāḥ), because those gods that are (actually) seen do not resemble human beings in form, as for instance, Agni (fire-god), Vāyu (wind-god), Āditya (sun-god) Pṛthvī (earth-goddess) Candramas (moon-god),[8] etc." Now it can be observed that Yāska does not give any specific statement on which it could be said that the worship of image[9] in general and

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1. J. N. Bannerjea, op. cit. p. 430.
2. Nirukta, 7. 15.
3. Ibid. 1. 8.
4. Ibid. 3. 19.
5. Ibid. 5. 14.
6. Ibid. 5. 11.
7. Ibid. 4.27.
8. L. Sarup, op. cit. p. 116.
9. Gopinath Rao, on the basis of this passage from Yāska's *Nirukta* infers that image-worship seems to have become common in the time of Yāska. See T.A.G. Rao, Elements of Hindu Iconography, Vol. I, introduction p. 5; Dr. J. N. Bannerjea does not agree with him. op. cit. p. 55; f. n. No. 1.

of sun-image in particular, was in vogue in his time. He was worshipped with Vedic mantras and given a form which later on became the basis of his image.

PĀṆINI :—

There is no direct reference to Sun-worship in the Aṣṭādhyāyī of Pāṇini. It mentions casually[1] some gods of the solar pantheon namely, Sūrya[2], Pūṣan[3], Divākara, Uṣas,[4] Candramas[5] and Soma[6] etc. The word 'Sūrya' is framed either from the root 'Sṛ', to go or from 'sū' meant to instigate (sū-Preraṇe) thus according to Pāṇini, Sūrya was the instigator of all and inspirer of the world to action.[7] The sūtras[8] stating the formation of the words 'saurya'[9], 'Sauriya' or 'Sauri', can, however, be taken to indicate the existence of a school of sun-worshippers in the age of Pāṇini.

KALPA-SŪTRAS :

Sūrya and Savitṛ maintained their solar nature in the Sūtras and both of them are generally invoked in the sacrifices and other rites by the sacrificer to grant him boons and blessings and to help him in getting rid of difficulties.

In the ceremonies, connected with some of the sacraments (i. e. Saṁskāras) Sun was worshipped. Mānava G. S. and Kātha, G. S. prescribe a rite, named *Āditya-darśana* in which the sun is shown to the child. According to Mān. G. S. a Sthālikā was prepared in the fourth month after the child's birth, and offered to the sun.[10] M. S. lays down the rule that the father should show the sun to the son with a *mantra*[11] devoted

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1. Paṇini, Aṣṭādhyāyī, 3. 1. 114; 2. 2. 36.; 6. 1. 151.
2. Ibid. 3. 1. 114, 3. 2. 36.
3. Ibid. 5. 2. 142.
4. Ibid. 6. 3. 31.
5. Ibid. 6. 1. 151.
6. Ibid, 6. 3. 131.
7. Dayananda Sarasvati, Aṣṭādhyāyī Bhāṣyam, part II, (VS. 1987 Ajmer), p. 111.
8. Paṇini, op. cit. 6. 4. 149.
9. Ibid. 4. 3. 112; vide also S. C. Basu, Aṣṭādhyāyī of Paṇini, Vol. II, year 1962, p. 1304.
10. Mān. GS. 1. 1. 9. 1-6.
11. MS. 1. 3. 37.

to Sun. Kāṭhaka, G. S. says that the sun should be shown to the child during the first half of the third month after the birth.[1] "On an auspicious day, after sun-rise, a place having the dimensions of a chariot-wheel should be smeared with cow-dung. On it, the fire should be established with due rites, and an offering of Ājya (butter) and the *Sthālipāka* should be made with certain mantras. The boy is lifted up with his face towards the sun, and then the father worships the sun with *mantras*."[2]

In the Upanayana-ceremony the Sun was generally invoked and the oblations were offered to him. According to the Bhār. G. S.,[3] a boy is entrusted at the time of the Upanayana to Kubera, Mahārāja Takṣaka and Vaisaleya, Sūrya and Prajāpati. Hiraṇyakesin G. S. states that the Brahmacārin is to be inspired by the god Savitṛ[4] (SAVITRĀPRASŪṬAḤ) Āp. D. S. says that the Sāvitrī is learnt for the study of all the Vedas.[5] In the Upanayana ceremony, the Brahmacārin wears a girdle. The Baudh.[6] G. S. states that the girdle made of Muñja-grass should be worn by the students of all the three çastes. Probably it is this girdle that found a place in the later ımages of the sun god and was named by the later authors of the texts as Avyaṅga.

The Pāraskara G. S.[7] states that in the Upākarman ceremony the teacher offers the oblations to the Heaven and the Sun, if he studies the Sāmaveda. The Kh. G. S.[8] prescribes a Vrata or fast named Āditya-Vrata and states that those who observe it wear a single garment, do not interpose anything between themselves and the Sun, do not enter waters. Gobh. G. S. says that in Samāvartana ceremony the student worships the sun standing and facing to the east and reciting certain mantras.

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1. Kāth. GS. 37, 1-6.
2. Kath. GS. 37, 1-6; See also "India of the Vedic Kalpa-Sūtras" by Dr. Ram Gopal, (Delhi, 1959), pp. 276-277.
3. Bhār. GS. 1, 8. 8. 1.
4. Hir. GS. 1. 5. 2./
5. Āp. DS. 1, 1, 1, 9-10'
6. Baudh. GS. 11. 5. 13.
7. Pār. GS. II 10, 3-25.
8. Kh. GS. II. 5. 17-21.

The ĀŚV G. S.[1] lays down that in Deva Yajña, the householder should sacrifice in the morning with the words "To Sūrya Svāhā" i.e. 'oblation to Sūrya.' Similarly the Pār. G. S.[2] and the Sāṅkh. G. S.[3] say that in the Deva-Yajña, the oblation should be offered in the morning with the words" "To Surya Svāhā, To Prajāpati Svāhā". In Bhūta-Yajña, oblation (bali) should be offered towards the disk of the sun, with the words 'Adoration to Aditi and the Ādityās, Adoration to the Nakṣatras, to seasons, to months, to half months, to days and nights and to year." *Sāṅkh. Gṛihya Saṅgraha*[4] prescribes that this 'bali' should be offered in a sun-shaped circle made of cow-dung. It could, however, be offered also in some other place of circular shape.[5] Both these forms symbolise the sun in its earthly form. The Mān. G. S.[6] prescribes a rite in which, the priest worships the Grahas and a goddess at midnight and the Sun in the following morning to get rid of the Vināyakas,[7] a type of gods said to destroy the Yajñas. The Pār G.S.[8] mentions a mantra with which oblations are to be offered to the Lord of the overpowering, celestial serpents belonging to Sūrya."

BUDDHIST LITERATURE :—

A few references to sun-worship are found in the Buddhist literature. Suriya i.e. Sūrya, was present at the preaching of Mahāsamaya Sutta.[9] The Aṅguttara Nikāya mentions Sun-god in its Suriya Sutta.[10] Sarakāni Sutta compares Buddha's doctrine to the sky-god who supplies constant rain.[11] The Dīgha Nikāya[12] mentions Adicca i. e. Āditya, as another name

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1. Āśv. GS. 1, 9, 5-8.
2. Pār. GS. 1, 9, 1-4.
3. Sāñkh. GS. 1, 3, 14-15.
4. Sāṅkh. G. Saṅgraha p. 42.
5. SBE. XXIX, p. 85.
6. Mān. GS. II. 14.
7. Dr. Ram Gopal, op. cit. p. 467.
8. Pār. GS. II, 14, 9.
9. D. ii, 260.
10. A. IV, 100.
11. SV. 378 f.
12. D. III. 196.

for Sūrya. Buddhaghoṣa explains Āditya as meaning 'Aditi's son' (Āditya--Putto). The Buddha is generally called Adicca-bandhu[1]. In the *Saṁyutta-Nikāya* Buddha speaks of the sun as "mama[2] pajā" which Buddhaghoṣa explains as meaning disciple and spiritual son.[3] Adicca is described as the chief of heat-producing things (tapatām mukham[4]). The Dhammapada mentions Ādityapatha at one place.[5]"

The Saṁyutta Nikāya[6] mentions an auspicious stanza (Jaya maṅgalā) connected with all the three jewels. The stanza is "divā tapati adicco, ratti ābhāti candima." At the end of the first pāda, the reciter is expected to salute the setting sun, at the end of second, the rising moon, at the end of the third, the Saṅgha.

In a Suriya Sutta[7] of the Saṁyutta Nikāya, Sūrya is shown invoking the power of the Buddha, asking for his protection and praying to him to get rid of Rāhu, a lord of the Asuras. Once, Sūrya is described as one of the inhabitants of the Catumahā rajikā-World.[8] The Dīgha Nikāya mentions the goddess Suriya vaccasā[9] i. e. Sūrya-Varcasā, the daughter of Tumbunu, who may be identified with Suvarcasā one of the wives of Sūrya, named in the Brahmanical texts. She was also present at the preaching of the Mahāsamaya Sutta. She is also called Aṅgirasī by Pañcaśikha because rays lived in her limbs (aṅge rasmiyo assati).[10]

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1. Ibid, 197; Sn. V. 1128; Thag. 26, 158, 417 etc.

Vimānavatthu commentary (p. 116) says that the Buddha was called Adicca-bandhu because both the Addica and the Buddha belonged to Gotamagotta. Another explanation for Adiccabandhu is given in the same context. The Buddha is born in the same Arya Jāti and is the discendant of the Sun (tam patichca tassa Ariyaya Jātiya Jāttata) or the sun is the Buddha's kinsman because the sun is the Buddha's 'orasaputta' (breast-born son).

2. S. 1, 57.
3. SA. 1, 86.
4. MA. II, 783.
5. Dammapada, Stanza 175.
6. S. II, 284.
7. S. 2. 110.
8. M. Nid. A. 108,
9. D. II, 265.
10. D. A. III, 701.

Some references to sun-worship are available also in the Jātakās. In the Mayūra Jātaka, Bodhisatva born as a peacock, is mentioned as worshipping the morning and the setting sun sitting on a plateau of a golden hill in Daṇḍaka. Here the sun is described as a 'King all seeing' and 'a glorious being' making all things bright with his golden light.[1] and is invoked for safety and to keep off evils.[2] Dhajavihetha Jātaka[3] mentions a wizard standing by day in a cemetery on one foot worshipping the sun to get rid of the sin incurred as a result of his misconduct with the chief queen of Vārāṇasī. Mahāhaṁsa Jātaka shows a fowler raising his joined hands to his forehead like one worshipping the sun.[4] These references show that sun-worship was widely prevalent and depict the way the Sun was worshipped in this age. Candābha Jātaka[5] states that beings who meditate on the Sun and Moon are born in the Abhassāra-World. In Bilāri Kosiya Jātaka, Sūrya is mentioned along with Cand Matali and Pañcasikha[6], and is identified with Moggalana. The Ghaṭa Jātaka[7] narrates that Devagabbha had ten children named Vāsudeva, Baladeva, Candadeva, Suriyadeva, Aggideva, Varuṇadeva, Ajjuna, Pajjuna, Ghaṭa and Aṅkura out of which seven are the gods representing Kṛṣna, Bala, the Moon, the Sun, Agni, Varuṇa and Parjanya.[8] Devagabbha is a name appropriate to the mother of the gods.[9]

The Worship of some of the Grahas is also mentioned in the Buddhist literature. One whole Sutta, known as Candima Sutta is found in the Saṁyutta Nikāya.[10] Moon, when he was seized by Rāhu, invoked the Buddha for shelter and help. Moon is mentioned as Candima, Candimasa or Canda. Candima is also included among the Catumaharājika devas, because he lived in their world.[11] The moon was worshipped when children

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1. Jātaka No. 159.
2. Ibid.
3. Jātaka No. 391.
4. Ibid. No. 534.
5. Ibid. No. 135.
6. Ibid. No. 450.
7. Ibid. No. 454.
8. Prof. Jean Przyluski, J. M. S. 1934-35, p. 44.
9. Ibid. p. 44.
10. S. 2. 1. 9.
11. Mahāniddesa Cty., p. 108,

were desired.[1] Caṇdābha Jātaka states that whoever meditates on the moon would be born in the Abhassara-World.[2]

Rāhu is frequently mentioned. In the Aṅguttara Nikāya, he is spoken of as the chief of those possessing personality[3] (attabhava). Saṁyutta Nikāya[4] mentions him seizing the sun-god and the moon-god. The seizure of the moon by and escape from him is often used as a simile.[5] He is further mentioned as one of the five causes of the lack of rain (Vassassa antarāya).[6] Again, he is mentioned as one of the Asuras who were present at the preaching of Mahāsamaya and is shown as blessing that assembly.[7] He was also known probably by the name of Vairocana.[8]

Aruṇa, the charioteer of Sun-god is mentioned. In the Dīgha Nikāya, Aruṇa is one of a class of *devas* present at the preaching of the Mahāsamaya Sutta[9]. They are described as possessing diverse hue, wondrous gifts, and mighty powers, comely, and with splendid following. He can be identified with the charioteer of the Sun-god who is described as Aruṇa also in the later Brahmanical literature.

The Brahmajāla Sutta of Dīgha Nikāya gives a list of the wrong means of livelihood for the recluses and the Brāhmaṇas. Sun-worship (Adiccupatthānam) is included among them.[10] So, it is obvious that in this age, there was a group of Brāhmaṇas who had taken to the priest-hood of Sun-worship and received offers and gifts. It is also to be noted that the Buddhists did not think of it as a good means of livelihood and ridiculed[11] sun-worshippers.

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1. J. W. I.
2. J. I. 474.
3. A. II, 17.
4. S. I. 49.
5. Sn. Vs. 465; J. I. 183; 274; iii, 364, 377; IV. 330; V. 453; Dh. A. IV, 19 etc.
6. A. iii, 243.
7. D. ii, 259.
8. S. I. 225; D. A. ii, 689.
9. D. ii, 260.
10. Dīghanikāya, p. 12. (Nālandā Devanāgari Pāli Series, Ed. by Bhikṣu J. Kaśyapa, 1958. See also Sacred Books of the Buddhists Vol. II, Ed. by F. Max Muller, 1956, Pt. I (Tr. by T. W. Rhys Davids. p. 24.
11, Max Muller, Ibid, F, N. Nos. 4 and 5, p. 24.

ARTHAŚĀSTRA :—

The Arthaśāstra of Kauṭilya does not give any particular information about sun-worship. But, it lays down the rule that shrines of Aparājita, Apratihata, Jayanta, Vaijayanta and temples of Śiva, Aśvins, Vaiśravaṇa, Lakṣmī and Madirā (wine) should be erected[1] in the centre of a city. It is a little strange, however, that there should be temples of the Aśvins and not of the Sun !

CLASSICAL ACCOUNTS :—

Greek travellers who came to India in the fourth C.B.C., however, mention Sun-worship. Nearchus, who was an admiral of Alexander, the Great, cast his anchor near a promontary which the people of the place considered sacred to the Sun.[2] The Indica of Megasthenese described two sects of philosophers, the Brachmanai[3] and Sarmanai who can be equated with the "Bamhana-Samanānām", mentioned in the inscriptions of Aśoka. The Brachmanai i.e. Brāhmaṇas, held that God[4] is light and meditated on the "pure sunlight" daily in the morning after their daily bath.[5]

MeCrindle rightly commented on the passage by writing that "the Brahmanes are apparently those who are described by Philostratus as worshipping the Sun; and by Strabo and by Arrian as performing sacrifices for the common benefit of the nation as well as for individuals. They are described by more than one authority as worshipping the sun, as performing sacrifices and as denying the eternity of the world. Their manners and doctrines, as described by these authors, are quite conformable with the notions and practices of the Orthodox Hindus. It may, therefore, be confidently inferred that the followers of the

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1. Kautilya's Arthaśāstra, II. 4.
   शिवबैश्रवणाश्विनश्रीमदिरागृहं च पुरमध्ये कारयेत् । II. 4.
2. I. Ant. March, 1876, p. 101.
   Article "Translation of the Indica of Arrian" (from Teubners' ed. Leipzig, 1861) by J. W. Mcrindle, M. A.
3. See Mecrindle, Ancient India, (Megasthenese and Arrian) Fragm. XLIII, p. 105.
4. Ibid, Fragm. LIV, p. 121.
5. Ibid, p. 123.

Vedas flourished in India when it was visited by the Greeks under Alexander, and continued to flourish from the time of Megasthenese who described them in the fourth century before Christ, to that of Porphyrius, who speaks of them on later authority, in the third century after Christ."[1] Megasthenes has mentioned a tribe known as Surae[2] which lived along the river Indus. It can be equated with Sanskrit Saura[3], that is Sun-worshippers.

THE EPICS :—

The Rāmāyaṇa :—

The epics[4], namely the Rāmāyaṇa and the Mahābhārata, inform about the ways of Sun-worship, concept of the deity and its growing popularity in the period of their composition. In the Rāmāyaṇa, the parents of Śṛavaṇakumāra, are described as

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1. Mecrindle, Ancient India, see page 105-106, f. n. No. 1.
2. Ibid, Fragm. LVI, pp. 145-6.
3. Ibid, footnote No. 4, pp. 145-6.
4. The age of the epics is a moot point, because their entire matter was not composed at one and the same time and they have many interpolations of various ages. But it is certain that the Rāmāyaṇa of Vālmiki was composed earlier than the Mahābhārata, because the latter gives the story of Rāma, mentions Vālmīki, the author of the Rāmāyaṇa and quotes one of its verses (6·81. 28). On the contrary, the Rāmāyaṇa does not know at all about the Mahābhārata, its author, contents or characters. Scholars generally differ in their opinion about their dates. Jacobi, on the basis of the language of the Rāmāyaṇa, places it before the rise of Buddhism. But, Winternitz doubts this inference and holds that its final form took place definitely by the 2nd. C.A.D., (vide Winternitz, History of Indian Literature, Part, I, pp. 503-11).

About the age of the Mahābhārata, Macdonell says that its nucleus was composed sometime near about 5th C.B.C. (vide, History of Sanskrit Literature, p. 285). According to him, it received interpolations during the 3rd C.B.C. to 100 A.D., because Greeks, 'Śakas, Pahlavas, Viṣṇu, Śiva and their temples are mentioned in it. It took its final shape by the end of the fourth C.A.D. (vide Winternitz, Ibid, p. 465 & also Hopkins, Cambridge History, Part I, p. 258), because the Mahābhārata is mentioned in th inscriptions of the 5th and 6th C.A.D. as a religious text. (vide, Winternitz, Ibid. p. 464), and Bāna also mentions it as an excellent poetical Work. (vide Harṣacarita, verses 4-10), Dr. R. G. Bhandarkar also states that by the 500 A.D., it has become a great and popular religious text for the Indians. (vide JBRAS., 1871-2, p. 81).

performers of Sandhyopāsanā i.e. invocation of the Savitṛ-god in the morning and evening.[1] Again Rāma, Lakṣmaṇa and Sītā[2] and some Ṛiṣis (sages) are mentioned as invoking Savitṛ the latter with their hands raised upward and facing the rising sun.[3] Rāma with Lakṣmaṇa and Sītā are again described as worshipping the rising sun after having offered water to gods and the ancestors.[4] Rāma asks Āditya i.e. Sun-god about Sītā and describes Him as the witness of all that takes place on the earth and of every good or bad act.[5] In the Sundara-kāṇḍa, Hanumān pays homage to the Sun-god (Sūrya), Mahendra, Pavana (i.e. wind-god) and Brahmā with joined palms, before he leaves for Laṅkā[6] (i.e. Ceylon). Again, in the same kāṇḍa, Sun-god is described as being worshipped along with other gods namely Varuṇa, Indra, Moon-god, Wind-god and the twin Aśvins.[7]

In the Yuddhakāṇḍa, there is one whole canto in the praise of Sun-god.[8] In this portion, popularly known as Āditya-Hṛdaya, sage Agastya advises Rāma to worship Sun-god before going to fight with Rāvaṇa and tells him "this is the 'old mystery (guhyaṃ sanātanam) by which thou will conquer all the foes in the battle. Having daily repeated the *Ādityahṛdaya*, (the holy prayer which destroys all enemies, gives victory, removes all sins, sorrows and distress, increases life and is the blessing of all blessings)worship the rising sun and the splendid sun, who is respected by both gods and demons, who gives light to all bodies and is the rich lord of all the worlds."[9] In the

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1. Ayodhyākanda, 64, 34.
2. Ibid. 87, 18.
3. Ibid. 99-7.
4. Ibid, 16. 42.
5. Araṇyakāṇḍa, 63. 16.
6. Sundarakāṇḍa, 1. 8.
7. Ibid. 13. 67.
8. Yuddhakāṇḍa, 106, This canto does not appear in the Bengal recension. In Hindi editions (such as Kashi Edition, Pandit Prakashan, it is numbered as 107. (Griffith thinks "It may be considered as an interpolation." (vide his Eng. Tr. of the Rāmāyaṇa, p. 90). As the poem, however, breathes the same spirit as the rest of the epic and refers only to old Hindu gods, the interpolation if any must have occurred in a very early period of the development of the epic.
9. Ibid. Verses 3-7.

hymn, Sun-god is identified with Brahmā, Viṣṇu, Śiva, Skanda, Prajāpati, Mahendra, Dhanada i.e. Kubera, Kāla, Yama, Soma i.e. Moon-god and Varuṇa (Apām patiḥ). The hymn runs thus :—

"He Brahmā, Viṣṇu, Śiva he
Each person of the glorious Three,
Is every God whose praise we tell
The King of Heaven, the Lord of Hell:
Each God revered from times of old
The Lord of War, the King of Gold:
Mahendra, Time and Death is he
The Moon, the Ruler of the Sea.
He hears our praise in every form
The Manes, Gods who rides the storm,
The Aśvins, Manu they who stand
Round Indra, and the Sādhyā'ś band
He is the air and life and fire,
The Universal source and sire:
He brings the seasons at his call
Creator, light and nurse of all.
His heavenly course he joys to run
Maker of Day, the golden sun;
The steeds that whirl his car are seven,
The flaming steeds that flash through heaven.
Lord of the sky, the conqueror parts
The clouds of night with glistering darts.
He, master of the Vedas' lore,
Commands the clouds' collected store:
He is the rivers' surest friend;
He bids the rains, and they descend
Stars, planets, constellations own
Their monarch of the golden throne.
Lord of twelve forms, to thee I bow,
Most glorious King of heaven art thou.[1]

The Rāmāyaṇa informs us also about the region where the Sun-god was most revered. According to it, it was on a mountain named Cakravāka situated in the part of the country

1. Griffith's Eng. Tr. of the Rāmāyaṇa p. 489-90.

where Surāṣṭra (i.e. Saurāṣṭra) and Bāhlīka met[1] Viśvakarmā made the Cakra which had one thousand spokes i.e. sun, having thousands of rays.[2] The hill was blessed by sun-god and Vasus worshipped the sun-god[3] on that hill. This region may be near Mūlasthāna.

The Mahābhārata :

The Mahābhārata gives more information about sun-worship. One verse in the Mahābhārata describes him as Deveśvara, lord of gods.[4] At another place, Sūrya i.e. sun-god is described as the centre of all, the movable and the immovable on the earth. He is praised thus :—

"The divine Sūrya is the refuge or home of innumerable wonders. All the creatures that inhabit the three worlds have flowed from Sūrya. Innumerable Munis, crowned with ascetic success, together with all the deities, reside in the rays of Sūrya like birds perching on the branches of trees. What, again can be more wonderful than this that the mighty wind, emanating from Sūrya, takes refuge in his rays and thence yawns over the Universe ? Sūrya, dividing the wind into many portions from desire of doing good to all creatures, creates rain that falls in rainy season. The supreme soul, from within the solar disc, himself bathed in blazing effulgence, looketh upon the universe. In certain rays of Sūrya, the soul of the Universe is said to reside. From Him is the seed of all things."[5]

At another place in the Mahābhārata hundred and eight names of the sun-god are given. These are Sūrya, Aryaman, Bhaga, Tvaṣṭṛ, Pūṣā, Arka, Savitṛ, Ravi, Gabhastimat, Aja, Kāla, Mṛtyu, Dhātṛ, Prabhākara, Pṛithivi, Āpa, Tejas, Kha, Vāyu, Pārāyaṇa, Soma, Vṛhaspati, Śukra, Budha, Aṅgāraka,

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1. Kiṣkindhākāṇḍa, 42.6 "सुराष्ट्रान् सह बाह्लीकान्" Correct reading may be Vāhīka (Punjab) because it is Vāhīka and not Bāhlīka that adjoins Saurāṣṭra.

2. Ibid, 42-27, चतुर्भागे समुद्रस्य चक्रवान्नाम पर्वतः ।
तत्र चक्रसहस्रारं निर्मितं विश्वकर्मणा ।।

3. Ibid, 42. 41-42 आदित्यमुपतिष्ठन्ति तैश्च सूर्याभिपूजितः

4. Mbh. II. 50. 16 भासि दिवि देवेश्वरो यथा

5. Ibid. Śāntiparva CCCLXIII.

Indra, Vivasvat, Dīptāṃśu, Śuci, Sauri, Śanaiścara, Brahmā, Viṣṇu, Rudra, Skanda, Vaiśravaṇa, Yama, Vaidyuta, Jāṭharāgni, Aindhana, Tejasāmpati, Dharmadhvaja, Veda-kartṛ, Vedāṅga, Vedavāhana, Kṛta, Tretā, Dvāpara, Kali, Sarvāmarāśraya, Kalā, Kāṣṭhā, Mahūrta, Pakṣa, Māsa, Ṛtu, Samvatsarakara, Aśvattha, Kālacakra, Bibhāvasu, Puruṣa, Śāśvata, Yogī, Vyaktāvyakta, Sanātana, Lokādhyakṣa, Prajādhyakṣa, Viśvakarmā, Tamoṇuda, Varuṇa, Sāgara, Aṃśu, Jīmūta, Jīvana, Arihā, Bhūtāśraya, Bhūtapati, Sarvabhūtanisevita, Maṇi, Suvarṇa, Bhūtādi, Kāmada, Sarvatomukha, Jaya, Viśāla, Varada, Śīghraga, Prāṇadhāraṇa, Dhanvantari, Dhūmaketu, Ādideva, Aditisuta, Dvādaśātman, Arvindākṣa, Pitā, Mātā, Pitāmaha, Svarga-dvāra, Prajādvāra, Mokṣadvāra, Tṛiviṣṭapa, Dehakartṛ, Praśāntātman, Viśvātman, Viśvatomukha, Carācarātman, Sūkṣmātman, Vapuṣānvita-Maitreya."[1]

It is worth-noting that in the Mahābhārata the sun-god is described being worshipped not only through invocations or the hymns or the mantras but also with offerings of Arghya, flower-garlands and scents and with vows and fasts, and ascetic penances of various kinds. A mighty king, named Saṁvaraṇa, who worshipped Sūrya with all these articles is said to have got the daughter of Sūrya, named Tapatī,[2] as the reward of his devotion. Yudhiṣṭhira worshipped the Sun-god with offerings of flowers and other articles. He stood in the river Ganges facing towards the rising sun and sang the following hymn of praise to the sun. "Thou art the soul of all corporeal existence ! Thou art the origin of all things. Thou art the refuge of those versed in the Sāṅkhya philosophy (the mysteries of the soul), and thou art the support of the yogins ! refuge of those wishing for emancipation. Thou sustainst and discoverst the world, and sacrificest and supportst it from pure compassion. The Guhyakas and the Nāgas desirous of boons follow thy car coursing through the skies ! The thirty-three gods with Upendra (Viṣṇu) and Mahendra and the order of the Vaimānikas have attained success by worshipping Thee. All light is thee, in-

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1. Ibid. Āraṇyakaparva, III, verses 18-28, ed. by Sukthankar, Poona, 1941, pp. 15-16.
2. Ibid. Ādiparva, section CLXXIII.

deed thou art lord of all light ! In thee are the (five) elements and all intelligence, and knowledge and asceticism and the ascetic prosperities. The discus (of Śārṅgapāṇi) was forged by Viśvakarman with thy energy. In summer thou drawst by thy rays moisture from all corporeal existences and plants and liquid substances, and pourst it down in the rainy season.... Thou alone art engaged in the welfare of the three worlds.... And dividing thyself into twelve parts and becoming as many suns, thou drinkst up the ocean once more with the rays.... Thou art spoken of as swift of speed and the destroyer of darkness, and the possessor of yellow steeds. He that reverently adores thee on the sixth or seventh lunar day with humility and tranquility of mind, obtains the grace of Lakṣmī; they, that with undivided attention adore and worship thee, are delivered from all dangers, agonies, and afflictions. And they that hold that thou art everywhere (being the soul of all things) living long, are freed from sin, enjoying immunity from all diseases. 'O lord of all food ! it behoves thee to grant food in abundance to entertain guests."[1]

Describing the rewards, attached to the planting of trees and digging of tanks, we are further told that the digging of tanks is very agreeable and beneficial and is "gratifying to Sūrya himself."[2]

Thus, in the Mahābhārata, a new way of the worship of the Sun-god is found. As of old, He is very often invoked with Vedic hymns; but now he is also described as being worshipped with offerings of flowers, Arghya, scents and other articles. He is also pleased by the excavation of tanks and by such other beneficial acts. This was, certainly, a development in the process of sun-worship. We pass, as it were, from the Vedic into the Purāṇic period.

The description of the Sun-god in his anthropomorphic form is also available in the Mahābhārata. We are told in the Sabhāparva that "in the Kṛta (Yuga) of old, the exalted deity Āditya (once) came down from heaven into the world of men. Having seen before the assembly house of Brahmā,

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1. Ibid. Vanaparva (Araṇyakāṇḍa) section III. (P. C. Roy Tr.) p. 12.
2. Ibid. Anuśāsanaparva, section LVIII.

the self-created Āditya was cheerfully wandering over the earth in human form desirous of beholding what could be seen here."[1] Again, it is mentioned that "sun showed himself to the son of Pāṇḍu."[2] Again we are informed that "invoked by her (Kuntī), the Maker of day speedily presented himself. And he was of a yellowish hue like honey, and was possessed of mighty arms, and his neck was marked with lines like those of a conch-shell. And furnished with armlets, and decked with a diadem, he came smiling and illuminating all the directions. And it was by yoga power that he divided himself in twin, one of which continued to give heat and the other appeared before Kuntī."[3] He is also described in his divine form accoutred in mail and adorned with ear-rings.[4] (Kavaca and Kuṇḍala). He is again described greeting Brahmā with his two hands.[5] His other attributes and paraphernalia are also stated. He has seven green steeds yoked to his car[6] which has only one wheel.[7] Aruṇa is described as his car driver.[8] Once it is stated that Sūrya's car was drawn by a Nāga[9] (Serpent). His two sons named Yama and Sūrya,[10] his attendant, named Daṇḍa,[11] his two daughters, named Taptī and Sāvitṛi[12] and his two flowers Subhrāja and Bhāsvara[13] are also mentioned. These descriptions of his human form, his attendants and his attributes and emblems, definitely push one to the conclusion that in the age of the Mahābhārata the images of the sun had been carved and were under worship. The Mahābhārata puts before us also the gradual evolution of sun-worship. Originally he is

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1. Ibid. Sabhāparva section XI, (P. C. Roy Tr. Vol. II) p. 27.
2. Ibid. Vanaparva, (Araṇyakāṇḍa) section III; (P. C. Roy Tr.) p. 12.
3. Ibid. Vanaparva, section CCCIV., (P. C. Roy) Tr.)
4. Ibid.
5. Ibid. Śāntiparva, section CCCLXIII.
6. Ibid. Anuśāsanaparva, section XVII. see also Bhīṣmaparva, sec. CXXII
7. Ibid. Droṇaparva, Section CLC.
8. Ibid. Droṇaparva, Section CLXXVI.
9. Ibid. 'Śāntiparva, Section CCLCVIII.
10. Ibid. Śāntiparva, Section CXXII.
11. Ibid· Vanaparva (Araṇyakāṇḍa) Section III.
12. Ibid. Ādiparva. Section CLXXIII.
13. Ibid. Śalyaparva, Section XLV.

invoked with Mantras or hymns; and then in due course, come images and their worship with Arghya, flowers, scents, garlands and other articles.

Various must have been the objectives of sun-worship. Karṇa goes to the battle after worshipping the god Sūrya.[1] Kuntī gets a son, named Karṇa as a reward of her devotion to Sūrya.[2] Again we are told that "he that with fixed attention recites hymns of Sūrya at sun-rise, obtains wife, offerings, riches, the memory of his former existence....and patience and memory.[3] Sun-god is said to have given Jāmadagni an umbrella and a pair of sandals to help him in bearing his heat.[4]

The Mahābhārata provides good evidence of the growing popularity of sun-worship. We have noted above various references to sun-worship, references also to individual sun-worshippers. But besides that there are references to sun-worshippers as a class. At one place his worshippers are said to have numbered a thousand. They were the Brāhmaṇas well acquainted with the Vedas. And they were all self-restrained, purified by the study of the Vedas. There were also eight thousand others of the same class, whom the son of Pāṇḍu gave presents.[5]

PUNCH-MARKED COINS—SOLAR SYMBOLS :—

The representation of the solar deity by various symbols continued in the post-Vedic period. He is frequently represented on the Punch-marked coins by various forms which by that time[6] had most probably become objects of worship. A circle

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1. Ibid. Karṇa parva, Section XXXVI.
2. Ibid. Vana parva, Section CCCV. see also Ādiparva, (Sambhava) Section CXI.
3. Ibid. Vana parva, Section III.
4. Ibid. Anuśāsana parva, Section XCV and XCVI. (Bhīṣma-continued—"This custom of giving umbrellas and shoes was introduced by Sūrya, these gifts are considered meritorious in three worlds"—Anuśāsanaparva section XCVI.)

Ibid. Droṇaparva, section LXXXII. (Ts. P. C. Roy) p. 156.

5. It is also interesting to note that a group of Brāhmaṇas, named Mṛgas is stated as living in one of the provinces of Śakadvīpa, (Mbh. Bhīṣmaparva. Section XI) but they are not at all connected with sun-worship, nor are they described as the priests of the sun.
6. The age of the punchmarked coins has been defined by many

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with radiating rays and a dot in the centre rightly known as sun-symbol is the most prominent and common figure on both the silver and copper Punch-marked coins. It is the first symbol marked in the upper left extremity, mostly on the obverse[1] but sometimes on the reverse[2] side as well. As the sun, however, can be seen from many angles, his symbol too has many shapes varying according to the region and the taste of the artist.

Some scholars no doubt do not believe that the symbols on punch-marked coins have any religious significance. Mr. E.H.C. Walsh[3] did not believe that the circle symbolised the sun and Allan held that the symbols on these coins probably represent a series of officials and the constant symbol, the sun, would represent the highest official perhaps the king himself."[4] But these scholars give no reasons to substantiate their hypotheses. In the highly religious world of ancient India it was only natural that the kings or the issuers of the coins should put the symbols of the gods they worshipped, to show their religious faith and also to make them easily acceptable by the people. And it is interesting to note that these coins belong to those parts of the country, i.e. northern[5] and north-west[6] India where the sun-symbols had become fully known even to the common man through their use in the Brahmanical sacrifices to which we have referred above.

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scholars. Cunningham traces their origin prior to 1000 B.C. (see Cunningham, Coins of Ancient India page 43) But Vincent Smith does not agree with him on the point about the very early age of the silver punch-marked coins but accepts their age of 300 B.C. Dr. Durga Prasad summarises the whole view in this way,

"The Punch-marked coins could be ascribed to three different periods and have been tentatively described as coins of the Early, the middle and the later periods, none being later than the end of the 3rd or the beginning of the 2nd century B.C., the earliest may be as old as 8th B.C. "Durga Prasad, JPASB., Vol. 30, 1934, Numismatic supplement No. XLV, p. 6 N.

Recent researches have proved that they belong mostly to the Mauryan period· For forther study see rarious nos. of JNSI.

1. J. Allan, Catalogue of the coins of Ancient India, (London), 1936, p. XXII and XXIII.
2. Ibid, p. XXXVII, Plate XLII, 7 and Pl. VI. 25.
3. E.H.C. Walsh, JRAS. (Great Britain) 1941 p. 224.
4. J. Allan, op. cit. p. LXXII.
5. ASR. XV. pp. 31-2.
6. J. Allan, op. cit. p. XLVII. See also JBORS., 1919, p. 33, also JRAS (Great Britain) 1941, p. 224, by E.H.C. Walsh.

As already remarked, the sun-symbols affixed on these coins are of many types. A small circle with a dot in the centre and twelve radiating rays is very common. It has two types, one big and the other small. The twelve rays may be indicative of the twelve Ādityas or the twelve months of the year or their significance may be the same as that of the symbol noticed next, namely, any way, a symbol with a conspicuous dot within a small circle having sixteen or more radiating rays.[1] In this figure sixteen rays may stand for the innumerable rays of the sun seen as Sahasraraśmi. Sometimes there is a single small circle with radiating rays and no dot inside[2] it. At other times, there is only a big dot with radiating rays without any extra circle round them.[3] Sometimes the radiating rays bend at the end in one direction[4] like a revolving disc. This form can be taken to symbolise the movement of the sun.

The forms noticed above have been accepted as the sun-symbols by all scholars excepting a few like Dr. Durga Prasad who thinks that the figure with a dot inside the circle which has radiating rays should not be taken as a sun-symbol. Regarding it as a Tāntrika form mentioned in the K. V. T.,[5] he puts the question, "What is the meaning of the double representation ? Which of the two, the outer circle or the central round and considerably big dot represent the orb of the sun ?"[6] But while arguing thus Dr. Durga Prasad ignores the fact that the figure represents the moving solar orb and every moving or revolving thing has its central hub. Most probably, therefore, the dot inside the bigger circle represents the central point of the moving orb of the sun and symbolises the fact that every thing movable or immovable is centred in the sun and depends for its existence upon the rays of the sun. The Upaniṣadic thinkers at least seem to have thought on these lines, for in the Upaniṣads, a

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1. Durga Prasad, JPASB. Vol. 30, 1934. Numismatic supplement No. XLV, p. 22 N. This symbol is one of the most conspicuous symbols seen on the early coins as well as 'ninty-nine per cent of latter coins.
2. Ibid, see figure 206.
3. Ibid, see figures 207 and 208.
4. J. Allan, op. cit. pl. VIII. 1.
5. Kālivilāsa, Tantra, Ch. XXVIII, ślokas 19-20.
6. Durga Prasad op. cit. p. 22 n.

dot i.e. Bindu or Śūnya stands for Parabrahma[1] who has been identified with the Āditya i.e. Sun-god.

Wheel is another solar-symbol marked on these coins. It has eight spokes, a rim and a hub. Cunningham[2] and Foucher[3] take it as Dharmacakra. Dr. Spooner too was at first inclined to find in them Buddhist characteristics, but later on, he changed his view and held that they were all solar symbols, though Zoroastrian[4] in character. But as the wheel-motif is known to have been used as a symbol of the sun in the Brahmanical sacrifices performed during the Vedic age, when Buddhism had not originated, we need not see any Persian influence in this connection. The whole figure obviously represents the Sūrya-maṇḍala. Sometimes we have also Ṣaḍara-Cakra i.e. a wheel with six pointed spokes, which again symbolises the moving sun and might indicate that aspect of the solar energy which is responsible for the making of seasons. This symbol has been found also on a small square-shaped piece perhaps of glass, discovered among the numerous fragments of antiquities found in the earth, filling the space between the two wooden palisades which formed the walls of the city of Pāṭaliputra.[5]

Another very common figure found on the punch-marked coins is a symbol formed by a small curve, a crescent put over a dot joined to it. It is one of the most conspicuously common figures found on the obverse and reverse sides of early coins. Middle and later coins have this figure either on the reverse or it is seen as a component part of other complex symbols on the obverse. This figure is generally known as Taurine symbol. Theobold[6] describes it as composed of the figure of the moon joined with the figure of the sun. Therefore this symbol can also be taken as one of the solar-symbols depicted on the early

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1. Kālī vilāsa Tantra, Ch. XXVIII, śloka 19. It is stated in the Chāndogya Upaniṣad that the Āditya i.e. Sun, is the Brahma or Supreme Being (Asau Āditya-Brahma).
2. Cunningham, Coins of Ancient India, Pl. III, 14, IV, 13; V. 6, etc.
3. M. Foucher, Beginnings of Buddhist Art, Pl. 1 fig. C-I, (London, 1914).
4. ASIAR., 1905-06, pp. 150-155 and JRAS. 1915, p. 412
5. E.H.C. Walsh, JRAS. (Great Britain), 1941, p. 224-225.
6. JASB. Vol. LIX, 1890, pp. 199-246.

coins of India. Prof. J. N. Banerjea[1] and C. L. Fabri[2] hold the same view about it.

As already stated another solar symbol known as Svastika is also found on these coins. According to E.B. Havell, "it apparently symbolises the movement of the sun round the earth."[3] The right-turned[4] Svastika probably symbolises the solar power of creation and preservation of the world.

A crude form of lotus found on the early and later punch-marked coins also represents the sun.[5] It is depicted on the reverse side of the copper punch-marked coins[6] found probably from the southern part of the present Uttar Pradesh and resembles the eight-petalled lotus[7] marked on the Eran-money (dated as early as the 3rd century[8] B.C.). The Lotus flower has been intimately connected with the sun from the very earliest times[9] in India and played a great part in the Brahmanical mythology. It is worth-noting that the closing and opening of the lotus coincide with the setting and the rising of the sun.[10]

SOLAR SYMBOLS ON MEGALITHIC POTTERIES :—

Some of these solar symbols are found on the potteries discovered from the contemporaneous megalithic sites. The sun-symbol i.e. circle with radiating rays, is found painted on a black ware discovered from Kunnamattur, a megalithic site

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1. J. N. Banerjea, Development of Hindu Iconography, (1st ed.) p. 153; see also I. Ant. Vol. 54, 1925, p. 2.
2. C. L. Fabri, JRAS. 1935, "The Punch-marked Coins. A survival of the Indian Civilization" p. 315.
3. E. B. Havell, The Ideals of Indian Art, p. 68.
4. Durga Prasad, op. cit. p. 32. See Fig. No. 105.
5. J. N. Bannerjea, op. cit. p. 153. See also I. Ant. Vol. 54. 1925, p. 162.
6. J. Allan, op. cit. p. LXXVIII; see also JRAS (Great Britain), year 1941 by E.H.C. Walsh.
7. J. Allan, op. cit., p. 143.
8. J. N. Bannerjea, op. cit., p. 153.
9. V. A. Smith, C.C. I.M., p. 136, Nos. 1, 15 etc. Nos. 2, 3, 5, 6, 56, 69 etc. Cf. M. Foucher, op. cit. Pl. I, figs. 1-4, 8.
10. Hastings, Encyclopaedia of Religion and Ethics, Vol. 8, pp. 142-5.

in the south[1] (Pl. 2, fig. 1). The figure of Svastika, another solar symbol, is painted on a black and red ware discovered from a megalithic site situated in district Coorg, and again the same symbol appears on a red ware found from another megalithic site situated in the district of Coimbatore.[2] The wheel-symbol is also found painted on a red ware found from a megalithic site of Narasipur in the south.[3] (Pl. 1, fig. 3).

MAURYAN ART-REMAINS :—

The inscriptions of Aśoka do not mention sun-god specifically. But he believes in the eternity of Sūrya and Candra and affirms this fact several times while exhorting his people.

Mauryan artists showed some animals on the abacus of the pillars erected by Aśoka. Horse, for example, is shown on the abacus of the Sārnātha pillar. Bloch[4] thinks that the horse-motif stands for the sun-god. He is shown there with other Hindu deities like Indra, Śiva and Durgā, suggested respectively by three other animals namely elephant, bull and lion.

In the time of the Mauryas, images of Hindu deities seem to have been carved and worshipped widely, a fact proved by the manufacture and sale of "arcās" as objects of worship by the Mauryas.[5]

So far only the symbols of the Sun-god had been worshipped. The find of some sculptural pieces also proves the same thing. But now we come to anthropomorphic images of the Sun-god, the earliest of which has been discovered at Patna in Bihar. The Sun-god is depicted on a piece of pottery[6] with

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1. B. B. Lal, Bulletin A. I. No. 16, 1960, p. 12, pl. XIII, 1, symbol 17.

2. Ibid, p. 12, plate XVIII. 2.

3. Ibid, p. 14-15, plate XXI B. 3.

4. Guide to the Buddhist Ruins at Sarnath, p. 41. For different views about its symbolism, see H. C. Raychaudhari, IC. Vol. 15 1948-49, pp. 179-83; Daya Ram Sahni, Guide to the Buddhist ruins at Sarnath, 41; V. A. Smith, History of Fine Art in India and Ceylon, 1911, p. 59f.

5. Patañjali, V. 3.99, p. 429, "Mauryair hiraṇyārthibhir arcāḥ prakalpitaḥ."

6. JISOA. Vol. III, No. 2. 1935. p. 125; Bhāratīya Kalā Ko Bihār Ki Den, by Dr. Bindheswari Pd. Singh, p. 82, Photo No. 46, See also below p. 266.

his chariot drawn by four horses (See Pl. 4, fig. 1). He stands in the chariot with his charioteer Aruṇa who is wearing armour on his body and has a whip in his right hand. The Sun-god has a conical edged arrow in his hand. The lower portion of the Sun-god is hidden by the chariot.

Chapter IV

SUN-WORSHIP UNDER THE ŚUṄGAS AND OTHER EARLY INDIGENOUS TRIBES AND RULERS :

Patañjali :—

The Śuṅga-age was a period of Brahmanical revivalism. Patañjali who flourished in the time of Puṣya-Mitra Śuṅga has referred to god Sūrya[1] in about a dozen passages. He is mentioned with the Vedic deities,[2] Indra, Tvaṣṭṛ, Varuṇa and Vāyu (Indrastvaṣṭā Varuṇo Vāyurādityo). The worship of the Sun and Moon also finds mention.[3] Patañjali has mentioned the word "Arcā". The Arcās must have been kept in temples and the people assured that their worship would fulfil their desires (Yāstu etāḥ samprati pūjārthās tāsu bhaviṣyati). Festive gatherings have also been referred to in the Mahābhāṣya in the temples (Prāsāda) of gods like Dhanapati, Rāma and Keśava.[4] Similarly gatherings might have taken place in Sun-temples also.

ART-REMAINS-SCULPTURES :—

That worship of the god in the form of an image proved very popular is proved by many sculptural finds. A terracotta image of Sun-god, belonging to the Śuṅga age has been found from Candraketugarh,[5] situated 23 miles away from northern Calcutta in the district of 24 Parganas, West Bengal. In this Sūrya is represented on a toy-cart drawn by four horses (Pl. 4,

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1. II. 2. 11, p. 14 L. 14.
2. II. 2. 29, page 431, L. 5.
3. I. 3. 25 p. 281 L. 6. "Ādityamupatiṣṭhate-candramasamupatiṣṭhate).
4. II. 2. 34. p. 436 L. 5 "Mṛdaṅgaśaṅkhatūṇavāhpṛthan nandanti saṁsadi prāsāde dhanapatirāmakeśavānām."
5. P. C. Das Gupta, Lalit Kalā No. 6. Oct. 1959. 'Early Terracottas from Candraketugarh.' page 46. vide also I. Arch. Review 1955-56. pl. LXXII B., also Modern Review, April, 1956. This terracotta was collected by Shri S. Gosh, and is now preserved in Aśutosh Museum Calcutta (T. 6838). Another terracotta figure of the sun-god belonging to the śunga-period has been found from Basarh (Vaiśali) Bihara. See below.

fig. 2.). He stands on his celestial chariot flanked by two females, probably Uṣā and Pratyuṣā; and a giant, the symbol of darkness, is shown as being crushed under the rolling wheel of the car. The deity wears something like a Kavaca (armour) on his chest and has a weapon in his hand. The whole composition expressed through a terracotta piece is superb in its execution and reminds one of some other similar motif (specially the Bhājā Sūrya-relief).

Another image of the Sun-god belonging to the Śuṅga age can be seen on an upright post of the Bodhagayā temple (Pl. 5, fig. 1). Here the chariot of the Sun-god is drawn swiftly by four horses. The chariot has only one wheel[1] and the Sun-god is seated on the chariot with his feet below the knee, hidden by the chariot. Two females namely Uṣā and Pratyuṣā, one on each side of the god are depicted as shooting arrows which symbolise the rays of the sun to kill the demon of darkness. Some wounded persons, lying here and there, probably denote the victory of the Sun-god over the demon of darkness.

A Sun-image belonging to the same period has been found carved also in the Anantagumphā cave in the Khaṇḍagiri hill in Orissa. (Pl. 5, fig. 2). The Sun-god is shown sitting in his chariot drawn by four horses. His two queens, Uṣā and Pratyuṣā, are helping him in destroying the darkness. Again the lower portion of the legs of the deity is hidden by the chariot. The whole depiction reminds us of the Bodhagayā Sun-image.[2]

Another figure of the Sun-god belonging to the same age has been carved on the right hand section of the facade of a cave at Bhājā in the remote south (Pl. 6, fig. 1). The god is again riding on a four-horsed chariot. "The Sun-god with his consort in a chariot is escorted by riders on either of the two surfaces at a right angle of the rock. Animals' and birds' heads disentangle themselves from the heaving mass of the lust faintly

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1. There is a Vedic myth which tells us that one wheel of the chariot of the Sun-god was taken by Indra, therefore his chariot is always shown with only one wheel.

2. "Fergusson has reported other sculptures of the Sun and Moon" depicted "on the middle of the back wall" in the cave, called Tatva-gumphā, carved a little, lower down the Khaṇḍagiri hill than the Ananta." p. 18, Ch. 'Jain Architecture, 'History of Indian and Eastern Architecture'.

differentiated relief on the left surface. But even when the shape becomes articulate the modelling retains its heaving quality, and the figure of the demon, with its bulging body, is entirely borne by a plastic imagination."[1]

Zimmer thinks that the deity of this relief has four arms and describes the whole scene as thus: "Sūrya with four arms, is accompanied by his two wives, one of whom bears a parasol and fly-whisp which are the two most common Indian symbols of kingship, while figures on horseback form an escort. The god is riding over the gigantic bodies of the female demons of the night, who are sinking to the bottom of the relief, while his chariot proceeds with an irresistible motion symbolising the rise of the morning sun."[2]

Another figure of the sun-god carved a little later, but having a very close affinity to these images described above is the one, carved on one of the faces of an octagonal pillar found at Lālābhagat, in Kanpur district, Uttar Pradesh, The god is seated on his four-horsed and one-wheeled chariot and is seen as crushing the struggling demon of darkness. On the left side of the deity a female attendant holds an umbrella. Another female attendant, standing on the right side is probably holding a Chauri. Two or three well-dressed female figures shown below, standing at ease, probably represent His queens Uṣā, Pratyuṣā and Chāyā. Again, the lower part of the legs is hidden by the chariot.

Another composition of the Sun-god showing the same iconographical features, is depicted on a Buddhist slab, excavated from the Jamālpur Mound, Mathurā.[3] Sun-god is depicted on the slab as sitting on his chariot drawn by four prancing horses. Three other Buddhist scenes are also depicted on the same slab.[4]

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1. Kramrisch, Indian Sculpture. p. 160.
2. Zimmer, Art of Indian Asia, p. 223.
3. Now the slab is kept in the state Museum, Lucknow. It has been suggested that the "sculpture, may once have belonged to the great convent of king Huviṣka. "ASIAR. 1909-10, p. 69. But it may probably be of the pre-christian period for, according to the evolution of Sun-image described above, it can be said to be of the same time as that of Bodhagayā, which contains no detail at all.
4. On an upright of the railing of the stupa of Bharhut, carved in

Thus, many of these images have been found in Buddhist and Jain shrines; and their presence there perhaps may be explained in this way. It is known that prior to the rise of Buddhism and Jainism, the Brahmanical religion dominated the religious field. Therefore, these two non-Brahmanical religious faiths tried to make their own gods popular by bringing them into relations with Hindu gods. That is why the followers of Buddhism probably, made the Buddha the brother of Sūrya (Āditya-Bandhu), and had no objection to worshipping him also. This might have been the policy also of the adherents of Jainism. And the Sun-worshippers too might have liked such an alliance, for Buddhism was then the dominant religion of a great part of the country.

Looking at the sculptures described above we can deduce the iconographic features of the Sun-god in the Śuṅga Age. In all these pieces of Sūrya-sculpture, Sun-god has been shown as either sitting or standing in his majestically running chariot. The chariot is drawn by four horses which Aruṇa drives swiftly. Firstly, his two queens, Uṣā and Pratyuṣā, appear on the scene to help him in killing the demon of darkness. A little later his third wife 'Chāyā' is also seen giving her company to Sūrya. Sometimes, Aruṇa is shown wearing armour. Sun-god is holding an arrow, in the earliest relief (Patna-image on pottery). But later on, the arrows are discharged by his two queens. The chariot is shown having only one wheel. The other one is believed to have been taken away by Indra. The lower part of the legs of the Sun-god always remains hidden. His two or three wives heighten the majesty of the deity who is going as a brave fighter to conquer the demon of darkness; and the whole scene is shown in accordance with the Vedic description of Sun-god going in a chariot drawn by his horses.

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the 2nd century B. C. there is a figure in standing posture, wearing boots in his feet. B. M. Barua identifies it with Sun-god. But J. N. Bannerjea has rightly refuted this identification as there is no emblematic attribute in the figure to identify it with Sun-god. B. M. Barua, Bharhūt, Vol. III, p. 54, Pl. LXII, fig. 71. J. N. Bannerjea, Proc of the Tenth Session of the IHC., Bombay, pp. 65-68; see also his Development of Hindu Iconography, p. 321. For fuller details, see also J. N. Bannerjea JIS. IOA., Vol. 16, 1948, pp. 57-59.

The features, noted above show indubitably the Indian origin of the Sun-image and its indigenous character. But the imaginative sculptor was not yet fully satisfied with his achievement; he was still seeking ways and means to indicate his majesty and valour more fully.

TRIBAL COINS :—

Though the worship of Sūrya-images in his human form had come into vogue in this age, the worship of its various symbols had not become outmoded. There were certain spheres in which they alone could be used best. Thus symbols like wheel, 'rayed disc' lotus etc. continued to represent the Sun symbolically on the coins of many tribes ruling in different parts of northern India in the period 2nd century B.C. to the 1st century A.D. The wheel which, as we have seen, symbolised the 'apparent revolving movement' of the Sun going daily from one corner of the firmament to the other for the well-being of the world has been shown on the reverse of the coin of Vṛṣṇi-Rājanya-gaṇa.[1] The wheel surrounded by a circle of dots is present on the coins of Kulūta chief Vīrayaśas (I C.A.D.) and on coins of Audumbaras[2] as well. A spoked-wheel is again very frequently shown on the indigenous coins of Taxila.[3] A large rayed-disc which has been correctly described as "Sun" by Allan[4], is found on one of the sides of the coins of the Kāḍa (probably a tribal name). The representation of the 'rayed disc' symbolising the Sun-god can be seen very frequently and clearly on the coins of the Pāñcāla Mitras. On the coins of Sūryamitra, a Pāñcāla ruler, the god is represented "as a ball from which rays radiate. Below it, is the symbol, and the whole is placed, on a plateform, as usual

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1. The members of this family may have been sun-worshippers though they have been described as Vaiṣṇava in their faith by other scholars who regard the wheel as the Sudarśana cakra of Viṣṇu, J. N. Bannerjea, op. cit. (1st. ed.) p. 145. Allan and Cunningham take wheel as 'Dharma-cakra'. But this symbol was never the monopoly of one sect. And, it is more than certain that originally, the wheel represented only Sun.
2. C.A.I. Pl. IV. 14, 15.
3. C.A.I. Pl. III, 13.
4. C.A.I. p. 145.

between two pillars with cross-bars."[1] On the coins of Bhānumitra, it is again depicted in the same way but "immediately on a railed plateform between two pillars."[2] This representation of the Sun-worship reminds one of the form of Sun-worship described in the *Śatapatha Brāhmaṇa*[3].

A blooming lotus flower, another very popular symbol, is shown as already stated, somewhat crudely on some of the coins and seals found at Eraṇa (3rd C.B.C.). In due course, the lotus flower, symbolising the Sun, and its creative force, and "representing other ideas or principles connected with the Sun came to hold such a unique position in Indian art of all ages and all religions[4]" that it was used variously and in many ways to depict their respective gods and beliefs. The Sun-worshippers showed the sun-god holding two lotus-flowers in both his hands, a feature which became later on an essential and permanent part of his icons. Viṣṇu originally a solar deity had the lotus kept in one of his hands; and the Buddhists too created a deity, the handsome Bodhisattva Padmapāṇi who is so called on account of the Padma or lotus that he holds in his hands.

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1. Allan, C.A.I., pp. CXVIII—CXIX.
2. Allan, C.A.I., pp. 193, 195, 197.
3. Macdonell, Vedic Mythology, p. 155.
4. J. N. Bannerjea, I. Ant. Vol. 54, 1925, p. 163.

Chapter V

SUN-WORSHIP UNDER THE AGE OF THE INDO-GREEKS, ŚAKAS AND THE KUṢĀṆAS

NUMISMATIC EVIDENCE :—

The history of the North-West India after the Śuṅgas is for a fairly long period dominated by foreign peoples like Indo-Greeks, Śakas and the Kuṣāṇas. Under them Sun-worship got further encouragement. Perhaps some of them put the effigy of Sun-god on their coins on account of their political motives. Or it may be that some of the features on their coins were due to Hellenic culture. On the coins of Apollodotus[1] II Apollo the Sun god of the Greek country, is shown wearing boots. A bronze coin of Philoxenus has the figure of Sun-god which is described by Gardener thus, "Sun god, facing, radiate, clad in chiton humation and boots; holds in l. hand sceptre; R., extended."[2] "The reverse device of a rare silver coin of Telephus shows the nimbate Sun-god and the Moon-god with a crescent on his head."[3] The Sun god wears boots on this coin also. Again Helios a Greek sun-god appears on a coin of Ephemeral Bactrian Greek king Plato, probably a subking of the line of Eukratides, where he is shown riding on a four-horsed chariot.[4] On the coin of Demetrius we have the Sun driving again in a four-horsed chariot.[5]

On the coins of Huviṣka and Kaniṣka again Sun-god (Mithra-Mihira) is depicted in human form. (See Pl. 68). On a coin of Huviṣka, found from the site of Lauriya-Nandana-

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1. J. N. Banerjea, op. cit. (1st ed.) p. 439, see footnotes; vide also P. Gardener, B. M. C. Plate X, 5-9.

2. Quoted by J. N. Banerjea, op. cit. (2nd ed.) p. 140; vide also Gardener, Ibid, plate XIII, figure 9.

3. J. N. Banerjea, op. cit. (1st. ed.) p. 439. footnotes; vide also Gardener Ibid, XXXII, VII.

4. Ibid. 2nd ed. pp. 139-40; vide also Gardener, Ibid, plate VI, fig. 11.

5. IHQ., 1927, p. 305 'Origins of Hindu Iconism' by S. V. Venkatesvar.

garh,[1] Sun-god is shown on the reverse. (On the obverse of the coin, we have king Huviṣka, himself seated on a couch). One copper coin of Kaniṣka[2] also, found from the same place, bears the figure of Sun-god on the reverse with the figure of the king on the obverse. Some coins[3] (five) of Kaniṣka bearing the effigy of Sun-god (Mihira), have been discovered from Kasia, (Kuṣinagar) U.P.

But these rulers showed their devotion not only to this god alone but also to some other Hindu gods, like Viṣṇu, Śiva and Vāta, their objective in this being perhaps mainly political. This can be inferred from the fact that they put on their coins the effigies also of some Greek gods and goddesses.

ART-REMAINS—SCULPTURES :—

In the time of the Kuṣāṇas, the features of the sun-image were somewhat more precisely determined. "On the coins of the Kuṣāṇa ruler, Kaniṣka, Sun-god is shown "as wearing a sort of boot, with his extended right hand holding something, his left hand clasping a sword hanging down from his waist and head encircled by a radiate nimbus and body heavily draped."[4] Thus, it seems that new ways were sought to show the requisites of the sun-images. We know that in the earlier types of the sun-images, the lower part of the legs of the Sun-god was hidden by the chariot. But, when, the sun-god was shown standing and not on his chariot, the sculptor under the Kuṣāṇas had to seek another possible method to hide the lower part of legs and he accordingly put a covering or boot on the feet of the god. The Kuṣāṇas were boot-users; therefore they might have thought of long boots on the feet and legs of the images as the best means of keeping his feet hidden. Another new feature of the sun-image was a drapery carved on the body of

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1. ASIAR 1935-36, p. 64, "Explorations at Louriya Nandangarh," by Mr. N. G. Majumdar.
2. ASIAR 1936-37, p. 50, 'Excavations at Louriya Nandangarh', by N. G. Majumdar.
3. ASIAR 1904-5, p. 52, 'Notes on Excavation at Kasia', by J. Ph. Vogel.
4. White-head, Punjab Museum Catalogue, Vol. I, Pl. XVII, p. 63; Also J. N. Bannerjea, I. Ant. Vol. 54, 1925, p. 166.

the Sun-god. Actually, Indian usage required him, to be covered with armour. But here again the sculptor of the Kuṣāṇas followed the easy way of representation and gave him a feature to which they were used. They introduced also a sword in his hand instead of a dagger. Another innovation in the sun-image was the introduction of a nimbus to represent better his divine character. Nimbus has always been considered a symbol of divinity.

In this age the further evolution of the image continued, we therefore find devices and ways, being used to bring out fully the sense of valour and divinity. The iconography of the Sun thus remained in a flux in the age of the Kuṣāṇas: It was only in the early Gupta Age, when many new things and features were introduced, that the complete iconography of sun-god got fully determined barring a few things added to the Sun-image even in the later Gupta Period.

Now let us take up some sun-images carved in the time of the Kuṣāṇa rulers. An image in the Mathura Museum (No. D. 46), carved perhaps in the first century B. C. shows Sun-god seated in his one-wheeled chariot drawn by four horses. He holds a lotus-bud in his right hand, a short sword[1] in his left hand and wears a long tunic. His feet are not visible,[2] because of being hidden by his chariot. The deity has a nimbus or circular halo (a symbol of divinity) behind his head. But the peculiar and new feature in this relief is the pair of wings attached to his shoulders.[3] The wings remind one of the early Vedic way of describing the Sun-god as a golden bird having good wings (Suparṇa Garutmat). The sculptor of this relief introduced two things for the first time. Firstly, the lotus which was already used popularly for symbolical representation of Sun-god and which became later on the invariable emblem of Sun-god, was shown held in his hands. Secondly,

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1. In ASIAR., it is described that this Sun-god (D. 46) has some indistinct object in his each hands, probably meant for a lotus flower. So Bannerjea's statement that in one hand, there is a short sword seems doubtful (See p. 75-6, ASIAR. 1909-10). Sun-god has long locks. Similar image is kept in Lucknow Museum. By J. Ph. Vogel, Article "Mathura School of Sculpture."

2. Dr. Bannerjea finds 'traces of top boots in his partially visible legs." Development of Hindu Icono. p. 434.

3. The terracotta sun-figure, found from Basārḥ, has similar wings attached to his shoulders.

the pair of wings attached to the god's shoulders were, as already noted, added to. Another similar image can be seen in Lucknow Museum.

An image of the same period (first century A.D.) now kept in Mathura Museum is free of these innovations and follows the old traditions. The beautiful image[1] of Sun-god holding two lotus buds and sitting in his chariot drawn by two horses, is carved on a piece of metal which a lady is bearing on the front side of her hair (Pl. 6, fig. 2). Perhaps in the vicinity of Mathura, a group or class of sun-worshippers bore the mark of sun-god on their forehead, and ladies wore it in their locks of hair, thus conveniently solving the problem of devotion to their gods and also their decoration. This relief does not show a single characteristic of the so-called foreign influence on sun-icons. The feet of the deity is not seen at all being hidden by the chariot. He wears no long tunic. He holds two lotus-buds which is the most prominent characteristic of indigenous iconography of sun-reliefs.

Another image of the same period comes from the Gān-dhāra-region. The Sun-god is seated (carved in black slate) at ease on his chariot drawn by four horses. Its details are lost due to the indifferent state of preservation.[2] The deity is attended by a female figure on either side (the one on the left side is broken) and a "bearded figure", demon of dark-ness crouches beneath the chariot reminding one of the demon of the Bodhagayā sun-image. Another image of Sun-god (Exhibit No. 894, Mathura Museum) has also been stated as "belonging to the same (Kuṣāṇa) period. In this relief Sun-god is holding a dagger and wearing boots, long coat and trousers, but without wings."[3]

Now, it can be observed very easily that in the Kuṣāṇa age, some innovations or new things were added, to the sun-relief. Besides the old features like four horses, Aruṇa, armour, two female attendants, hiding the lower part of the legs by

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1. See Mathura Bulletin, published by Department of Education, Uttar Pradesh (in Hindi) Lucknow, 1955. Plate No. 19, (Lucknow Museum).

2. J. N. Bannerjea states that "enough remains to show that the god wears boots," op. cit. p. 433.

3. J. N. Bannerjea, op. cit. p. 435.

putting the legs behind the chariot, the Kuṣāṇa artists added some new features namely the lotus flowers in hands, nimbus behind the head, tunic on the body and boots or covering on the legs of the sun-god. These became the permanent features of one type of Sūrya-icons of the subsequent age. But the artists of the Sūrya-images of the later period were not satisfied with these features only and they also introduced some new things in the make-up of the Sun-god to which we shall refer in due course.[1]

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1. It means we can say that the waist-girdle i.e. the Avyaṅga, ornaments, like Kirīṭa and Kuṇḍala etc. and the male attendants like Daṇḍa and Piṅgala and seven horses were added later on either on the eve of the Gupta age (3rd. C.A.D.) or in the Gupta age itself. And even after that a few features like Yajñopavīta, and devotee (sitting with palm-hands) were added.

Chapter VI

SUN-WORSHIP IN THE GUPTA AGE ONWARD

The age of the Guptas in India was the period of India's prosperity, materially as well as spiritually. Under these Hindu emperors, who followed the policy of toleration towards every religious faith and belief, all the branches of Hinduism could flourish freely.

There is plenty of architectural, epigraphical, sculptural, and literary evidence to show that Sun-worship flourished in this age and the subsequent period with great vigour and on well-established and well-marked lines.

EPIGRAPHS :—

Sun-god has been invoked in several inscriptions of the period. Mandasor inscription of Kumāra Gupta I and the Indore Copper Plate inscription of Skandagupta commence with a prayer to Sun-god (Bhagavān Bhāskara). Mandasor inscription informs that a guild of silk-weavers came from Lāṭa (Navasāri-Broach region) to Daśapura (modern Dasor or Mandasor in Mālavā) and built a temple of the Sun in the Mālava year 494 i.e. 437 A.D.[1] Indore Copper Plate inscription of Skanda Gupta records a perpetual endowment (Abhagnayoga) made by Deva-Viṣṇu, a Brāhmaṇa, for the purpose of maintaining a lamp which was to burn constantly in the temple of the God Savitṛ, i. e. Sun god. According to the conditions of the donation, the corporation of the Oilmen of Indrapura had to supply two 'palas' of oil daily from the interest accruing from the money already deposited. It shows that a number of Sun-worshippers were living in the western part of modern Uttar Pradesh and his worship was popular enough.

The Sun-god was considered as the cause of the existence of the world. He was the only power responsible for the crea-

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1. Mandasor Stone Ins. of Kumāragupta I and Bandhuvarman (Mālva years 493 and 529).

tion, preservation and destruction of all the things on the earth, animate and inanimate. He was considered to be the cause of the destruction of the universe (Jagat) and its commencement again.[1] He nourished all the three worlds (Puṣṇāti lokatrayam).[2] He was curer of the diseases also.[3] He pierced the demon of darkness and caused day and night on the earth.[4] He was worshipped by the hosts of even gods for the sake of their existence, by the Siddhas who wished to acquire supernatural powers, by ascetics who wished for final emancipation from the world and by saints who were desirous of having power to counteract curses.[5]

In this age, the Sun-god was known by his many popular names, such as, Bhāskara[6], Savitṛ,[7] Vivasvān,[8] Āditya,[9] Arka[10] and Bhānu.[11]

The later Guptas and the Maukharis were not hostile to any religious belief, rather most of them were staunch adherents of Hinduism, though their sects varied. Ādityasena, Jīvita Gupta II, Savitṛgupta, Avantivarman and Sarva-Varman were staunch worshippers of the God Sun. Sun-worship received direct royal patronage under them. Amongst the Vardhana-rulers Āditya-Vardhana and Rājya Vardhana were ardent devotees of Sun-god[12] (Paramāditya-Bhakta). Under them too, Sun-worship was highly encouraged.

The time of the Pratihāras and Gahaḍawālas was also a golden age for the Sun-worship. Rāmabhadra (A.D. 833-836), of the Gurjara Pratihāra-dynasty of Kannauj was an ardent devotee of the Sun-god and is described as Paramāditya-Bhakta in the inscriptions found at the village Varāha situated

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1. Mandasor Ins. of Kumārgupta I and Bandhuvarman.
2. Ibid.
3. Indore Copper Plate Ins. of Skandagupta.
4. Ibid.
5. Mandasor Ins. of Kumārgupta I and Bandhuvarman.
6. Ibid.
7. Ibid.
8. Ibid.
9. Dāmodarpur Copper plate Ins. of the time of Kumārgupta (G.E. 124. 444 A.D.)
10. Mandasor Ins. of Kumārgupta I.
11. Ibid.
12. Bansakheṛā Inscription of Harṣa Vardhana.

four miles away from Akbarpur[1] on the south side of the main road from Kanpur to Kālpī. He was such a devout worshipper of the God Sun that he gave the name 'Mihira' to his son the future great Bhoja, whom he obtained as his son by propitiating the Sun through mysterious rites.[2] Vināyaka Pāla of the Pratihāra-dynasty of Kannauj is also described as a devout worshipper of Sun-god.[3]

Some of the Maitraka rulers of Valabhī namely Mahārāja Dharapaṭṭa, and Dharasena II were the devout worshippers of Sun-god. Śīlāditya I of the same dynasty also donated a land-grant to a temple of Sun. The grant was made to meet the expenses of the repair and damages to the temple and to provide the daily requirements of the temple e.g. pūjā (worship), Snāpana (bath), Gandha (scents), puṣpa (flowers), Dīpa (lamp) taila (oil), Vādya (music) gīta (song), Nṛtya (dance) and valicarusatra (offerings).[4]

In the same way, inscriptions inform that many rulers of the early Gurjaras, such as Daddā[5] I (570-595 A.D.), Daddā[6] II, alias Praśāntarāga and Jayabhaṭṭa[7] II were the worshippers of Sun-god. Their copper plate grants and seals have solar emblem.[8]

Two kings of the Sena-dynasty of Bengal, namely Viśvarūpasena and Keśavasena are described as devout worshippers of Sun-god (Paramasaura).[9] Their inscriptions begin

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1. E. I. Vol. XIX, 1927-28, Barāh Copper Plate of Bhojdev V. S. 893 (836 A.D.), ed. by Hiranand Śastri. 'Tasya Putrastatpādānudhyātaḥ, Śrimavistadevyāmutpannaḥ, paramādityabhakto Śri Mahāraj Śrī Rāma Bhadra Devaḥ.' p. 18; See also, Ins. No. 24, Daulatpur plate of Bhojdev I, of Mahodaya, Harṣa Samvat 100, ed. by Kielhorn, E. I. Vol. 5, p. 211, here again Ram Bhadra is said 'Paramāditya-Bhakta.' See IHC. Vol. 19, 1956, article by J. N. Bannerjea, p. 94.

2. PIHC. Vol. 20, 1957, article, "The Imperial Pratihāras, Ramabhadra and Bhoj, a revised study, by Dr. Dasharatha Sharma, p. 125.

3. Pratapagarha Ins. of the time of Mahendra Pāla II, Vs. 1003, E.I. XIV, p. 182.

4. The Grant of Śīlāditya I, G. E. 290, PRASWC. 1919-20, p. 54; Also, Buhler, Dhank plates of 290, A. IX, p. 237.

5. Kaira Plates, CI I. Vol. IV, by V. V. Mirashi, Nos. 16 & 17.

6. Ibid.

7. I. Ant. Vol. V. pp. 144ff.

8. CII., Vol. IV, V.V. Mirashi, Nos. 22 and 23.

9. Haridasa Mitra, JASB., Vol. 29, 1933 p. 205. 'Sadāśiva-worship in early Bengal.'

with the invocation to Sun-god. A copper-plate grant of Viśvarūpa Sena, a son of Lakshamaṇa Sena found in the village of Madanapadu in the Faridpur District of Bengal, begins with an invocation of the God Nārāyaṇa, the Sun and the Moon.[1] Sun god is described as the reliever of the world from the clutches of darkness, as the brother of lotus flowers and as a wonderful bird having two wings of the two fort-nights of the month. The Edilpur grant of Keśavasena, a son of Lakṣmaṇasena and a brother of Viśvarūpasena, which was discovered in the Parganā Edilpur, in the Bakeragunj district of Bengal, opens with the same lines.[2]

Inscriptions found in southern India also shed much light on the prevalence of Sun-worship in that region. Several kings of the Rāṣṭrakūṭa-dynasty donated lands and made grants for sun-temples constructed in Deccan. Maṅgalasena, one of the early Cālukyas granted some villages and hamlets for the repairs of the temple, dedicated to Sun-god.[3]

According to these inscriptions, Sun-god was invoked to fulfil many objectives. He was worshipped for the final emancipation. He was powerful enough to liberate the soul from earthly bondage.[4] The epigraphical references also show that Sun-god was "specially invoked for curing diseases"[5], a fact supported by the literary sources. Here, it is also very curious to note that people prayed to Sun-god to get children and for this purpose some mysterious rituals were performed to please Sun-god.[6]

Epigraphic sources show that Sun-god was worshipped in many ways. He was invoked through prayers and was worshipped with flowers, garlands, Dhūpa, Gandha (scents) Dīpa (lamp) taila (oil) Vādya (music) song, dance and many other offerings.

Inscriptions inform about the priests of the Sun-temples.

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1. Negendra Nath Vasu, JASB. Vol. 65, (pt. I), year 1896, 'Copper plate-Grant of Viśvarūpa-one of the Sena-kings of Bengal, p. 8-9.
2. Ibid, p. 9; see also IHQ. Vol. II, 1026, p. 81; R. D. Bannerjea, JPASB., Vol. 10, 1914, pp. 98-99, Edilpur Grant of Keśavasena.
3. C.I.I. Vol. IV, pt. I, p. 63, V.V. Mirashi.
4. Mandasor Stone Ins. of Kumara gupta I and Bandhuvarman (Mālava years 493 and 529).
5. A. /S. Altekar, The Vakataka Gupta Age, p. 344.
6. PIHC. Vol. 20, 1957, p. 125.

An inscription of the time of the later Guptas, discovered at Deo Barknārk situated at 27 miles to the south-west of Ārrāh in Bihar mentions Bhojaka Brāhmaṇas namely Sūrya Mitra, Hansa Mitra and Ravi Mitra who were the ministrants of the temple, dedicated to Sun-god called Varuṇabāsi Bhaṭṭāraka.[1] Bhadan Grant of Aparājita,[2] dated Śaka Samvat 919 and discovered at a village, situated at about ten miles north of Bhiwandi, district Thānā of the former Bombay Presidency, now in Mahārāṣṭra State, mentions a Bhojaka Brāhmaṇa named Govanaiya who was the priest of the temple, dedicated to Sun-God named Lonāditya for whom the grant was made. It seems that by this time, Sun-worship was flourishing in this part of the country with the help of the Bhojaka Brāhmaṇas. Another inscription (dated V. S. 918) engraved on a column standing in situ in Ghaṭiyala, twenty two miles west-north-west of Jodhpur, mentions a Maga Brāhmaṇa, called Mātṛi Ravi[3]. The Govindpur Stone Inscription,[4] dated Śaka year 1059, corresponding to A.D. 1137-38, and discovered from Govindpur, Navada sub-division of Gayā district, mentions a poet named Gaṅgadhara who is stated to have belonged to Maga-clans or Śākadvīpī Brāhmaṇas. The Epigraph informs that the Magas sprang from the Sun's own body, when He was pared off by Viśvakarmā in Śakadvīpa. They were brought to India by Sāmba. According to the author of the Inscription, the first of these Maga Brāhmaṇas was Bhāradvāja[5] whose family had hundred branches.[6]

The inscription thus corroborates what is found in the Bhaviṣya and some other Purāṇas which state that Sāmba, a son of Kṛṣṇa, brought Magas from Śakadvīpa to appoint them as the priests of Sun-temples. All these inscriptional evidences show that in the early medieval period the Magas, along with the Bhojakas, tried to popularise the Sun-cult in different parts

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1. ASI. (Cunningham & Garrick) Vol. XVI, p. 78.
2. EI. Vol. III, F. Kielhorn, No. 37—Bhadan Grant of Aparājit S.S. 919, pp. 270-274.
3. EI. Vol. IX, 1907-8, Nos. 38, Ghaṭiyala Ins. of Kakkuka, VS. 918 ed. by Dr. D. R. Bhandarkar, p. 279.
4. EI. Vol. II, 1893, 'Govindpur Stone Ins. of the poet Gaṅgadhara', Śaka year 1059, ed. by F. Keilhorn p. 330.
5. Ibid verse 3.
6. Ibid verse 4.

of the country and may have greatly helped in its development and expansion.

SITE-REMAINS AND TEMPLES :—

Archaeological as well as literary sources reveal the erection and existence of many temples in India. Epigraphic evidences prove the existence of many temples erected in the Gupta age and afterwards. There was a temple at Gwalior[1] dedicated to Sun-god on the bank of a Sūrya-kuṇḍa, a tank sacred to Sun-god, excavated probably prior to the Gupta-age. Cunningham[2] is of the opinion that both the Sūrya-kunḍa, and the Sun-temple were constructed during the reign of Rājā Paśupati, a local ruler (about 275 to 300 A.D.). Another reference of a Sun-temple probably situated at Gwalior comes from the Gwalior inscription[3] of the 15th year of Mihirakula, recording the erection of the temple by Mātṛceṭa. Another Sun-temple existed at Mandasor (ancient Daśapur) in Mālavā in 437 A.D. The Indore copper plate inscription of the time of Skandagupta also testifies to the existence of a Sun-temple erected at Indore. There was also a temple dedicated to Sun-god at Aśramaka[4] in Baghelakhaṇḍa, constructed in the time of the imperial Guptas. Perhaps the temple of Mārtaṇḍa (Mātan) in Kashmir was also built in the same age. The temple of Sun-god, situated at Multān (ancient Mūlasthāna) which has been mentioned in the Purāṇas and described by many foreign travellers like Hiuen Tsiang and Alberuni, was probably built in the Gupta age.[5]

Actually the time of the Guptas and other subsequent ruling dynasties, namely those of the later Guptas, the Vardhanas, the Pratihāras, the Gurjaras, the Pālas, the Senas, the Rāṣṭrakūṭas and the Chālukyas, was the age when sun-worship in India reached its climax. The Purāṇic propaganda for the expansion of the Saura-cult met with wonderful success and all

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1. ASIR., Cunningham., Vol. 2, year 1862-63-64-65, p. 342.
2. Ibid. p. 342.
3. H.D. Bhattacharya, Classical Age, p. 437.
4. Fleet, CII., Vol. III, 'Khoh Copper Plate Ins. of Mahārāja Sarvanātha, p. 126. f.
5. Like other temples, built in the Gupta Age, it was built with bricks. Temples of Bhiṭārgāon, Dāhparbatia and some other places were also built with bricks in the Gupta age. See Cunningham's report on Multan temple.

parts of the country got studded with magnificent sun-temples. The period can rightly be called as the classical age of Indian sun-worship.

SCULPTURAL EVIDENCE :—

There is sculptural evidence in abundance to testify to the wide prevalence and the nature of the Sun-worship in the Gupta age onward. Sun-images of different types have been discovered from many places. The earliest Sun-images, carved in the Gupta age have been discovered at Kumārpur[1] and Niyāmatpur,[2] both in the Rajaśāhī District, north Bengal, which is roughly the Paunḍra of ancient times. These two sculptural pieces, the works probably of some local artists, are now preserved in the Museum of the Varendra Research Society, Rājaśāhī. The Kumārpur Surya shows the god standing on a high pedestal, which probably represents his chariot drawn by seven horses. He is attended by his two attendants and holds two lotuses with stalks in his two hands. Broad and heavy features of the figure, the long tunic, flat and low head-dress and open round eyes are worth-noticing.

The Niyāmatpur Surya image is executed in a coarse-grained sandstone. The deity is standing on a low pedestal. There are no horses. His two attendants, Daṇḍa and Piṅgala, are present on his either side. The god is dressed in a flat cap and a long tunic fastened at the waist by a belt. He holds his two lotuses as usual. His two queens are not represented in this sculpture. These two images, as shown by their dress, have some affinity with a few of the earlier[3] images executed in the Kuṣāna age. The only innovation is the scarf or belt introduced for the first time in these two images. The depiction of the seven horses with the Sun-god also comes for the first time with Kumārpur image.

Another image of the Sun-god having the same charateristics has been discovered inside a chaitya-window of the Bhumara[4] Śiva-temple. The deity, depicted as wearing a tall cylinderical head-dress, is dressed in a long coat with a

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1. S. K. Sarasvati, JDL., Vol. XXX, 1938, 'Early Sculptures of Bengal', p. 12.
2. Ibid. p. 12, (No trace of boot in these two images) Also see fig. 1.
3. J. N. Bannerjea, op. cit. p. 435.
4. ASIAR., 1920-21, p. 11.

scarf tied at the waist, and his legs, are covered with 'long boots of soft leather.'[1] He holds two lotus-buds in his hands and is accompanied by two male figures, namely Daṇḍa and Piṅgala, clad almost in the same manner. But the chariot and the horses of the god are not found here, perhaps they have not been carved due to the lack of space. A characteristic of the relief, worth-noticing is the scarf round the waist of the deity. This characteristic is not found in the pre-Gupta reliefs.

Another Sun-image with some novel features can be cited from Mathura. This belongs to the early Gupta age and is carved practically fully in round. "It holds in its two hands the two ends of a flower-garland decorating the middle part of the body."[2] The main deity as well as his two attendants, Daṇḍa and Piṅgala, wear boots and a long coat, the one on the left being damaged. But the horses and the chariot of the god are again absent here. One central Indian image of such Sun-god is now preserved in the British Museum, London. (No. 1962, 12-10, 1.) (See Pl. 6c).

A fine sculptural piece, found at Khaira Khaneh (Afghanistan) is executed in marble-stone, and depicts Sun-god as seated on a majestic chariot, driven by Aruṇa.[3] Now, the image is in the Kabul Museum. The Sun-god is attended by a bearded figure, namely Piṅgala, on his right and one, holding a long staff, namely Daṇḍa, on his left. (Pl. 7 fig. 1). The relief is superb in its workmanship and can be placed among the finest sculptural pieces of the Gupta age.

The next step in the development of Sun-image was greater elaboration and decoration of the Sun-figure and the depiction of more of his attendants. As a good example we can cite the bluish basalt stone-image of Sūrya (c. 6th century) found at Deora in the district of Bogra, which is now preserved in the museum of the Varendra Research Society, Rājaśāhī.[4] The main deity is standing with a circular halo round the head and is holding lotus-stalks in his both hands. He wears a cap-like crown (Kirīṭa), a short necklace (apparently of beads),

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1. H. D. Bhattacharya, Classical Age, p. 437.
2. J. N. Bannerjea, op. cit., p. 435, Pl. XXIX, fig. 3.
3. Ibid, p. 436; vide also JISOA. Vol. XVI, plate XIV, 2.
4. S. K. Sarasvati, JDL. Vol. XXX, 1938, p. 22, fig. 5, See also J. N. Bannerjea, Development of Hindu Iconography p. 435.

and bracelets. Boots (or leggings) are partially hidden. The figure is clad in a dhotī[1] tied round the waist by a girdle clasped in front. A sword is hanging along his left side kept in position by means of a chain. The scarf passes round the waist and is knotted to the right with the end, gracefully arranged. The god is attended by his two attendants, Daṇḍa and Piṅgala, while his queens Uṣā and Pratyuṣā are shown to the right and left of the deity engaged in discharging arrows which symbolise the Sun's rays to end the darkness. In front of the god is seated his charioteer Aruṇa. The wheel of the chariot and the seven horses are depicted on the pedestal.

This can be described as the ideal sun-image carved in the 6th century[2] A.D. (late Gupta[3] age), with full details and with all the requisites for a sun-relief. For the first time, the god is shown wearing all the ornaments and attended by all the members of his retinue, Daṇḍa, Piṅgala, two queens, and Aruṇa with seven horses. "The Kuṣāṇa dress has no doubt disappeared."[4] and the image is given a complete indigenous character; but this should also be remarked that some other features characterising the sun-image, carved in the subsequent centuries, e.g. the sacred thread, his sons and other queens are not depicted here; they are yet to be introduced in the images of the Sun-god carved in the coming centuries. However, the relief is fine in its own simplicity of design which is a characteristic of the Gupta-art. "The long wings falling on the shoulders and the arrangements and the knot of the scarf, passing round the waist, are peculiarly in Gupta fashion. (cf. Deogarh panels and stucco reliefs of Maniyar Maṭh.) The circular halo, with only a beaded border, appears to be but a plain reminiscence of the exquisitely decorated halos of the Sarnath Buddhas. The deep shadows below the eyes and round the lips accentuate the emotionalism of the full round face."[5]

One image of Sun-god, in seated posture and carved in the later Gupta age (circa 6th. C.A.D.), has also been found. It is depicted[6] on a medallion, found in the oldest temple at Dahparbatiyā in Assam. The Sun-god is seated beautifully,

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1. J. N. Bannerjea, Ibid, p. 436.
2. Ibid, p. 22.
3. Ibid p. 436.
4. Ibid, p. 436.
5. S. K. Sarasvati, op. cit. p. 22.
6. R. D. Bannerjea, ASIASR. year 1924-25, pp. 98-99.

cross-legged, holding lotus-flowers in both his hands and having two attendants on either side.

One inscribed sun-image of the later Gupta age (661 A.D.) found on a mound at Shāhpur[1], deserves mention. It is inscribed as 'Ādityasenadeva.' Though the relief cannot be traced now, yet its characteristics are known. It has been described, "as a man 2 ft., 10 inches high, holding a water-lily (lotus) in each hand and with a small standing figure on each side, that on the right being armed with a club."[2] This way, it has all the characteristics of the Sun-iconography, prevalent in the Gupta age.

The next development in the making of the Sun-images was the introduction of the sacred-thread (Yajñopavīta) worn by the Sun-god (Pl. 7, fig. 2).[3] Many images, shown in both the seated and standing postures and having this characteristic, were carved in the post-Gupta age in all the parts of the country. The figure found at Ranupipli, Padra, Tālukā, Baroda District, can be mentioned in this respect as one of the unique and peculiar images of the seated Sun-god, belonging to the Pratihāra period i.e. not later than 9th c.A.D., so far as the iconographical features are concerned.[4] It is about 3.5 ft. high and 2 ft. broad. The one-wheeled chariot, ornamented with lotus petals, is drawn by seven horses, with the forelegs raised, suggesting that they are in action. Aruṇa is seated in the centre with two sets of reins held by the left hand. Uṣā and Pratyuṣā are standing on the right and left side of the deity respectively. The loose skirts of these two goddesses are floating in the air, because the chariot is in motion. The two male attendants, namely Daṇḍa and Piṅgala, are also shown beautifully.

Sūrya is shown with halo, supported by a 'makaratoraṇa' which is demarcated by two rows of lotus-petals. The head is beautifully adorned with the Kirīṭa-mukuṭa. The face is oval and the eyes are in dhyāna-mudrā. The kuṇḍalas are round

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1. Cunningham, ASIAR. Vol. XV, p. 12.
2. Ibid. p. 12.
3. One sun-image of this type is now preserved in Ind. M. Calcutta, see fig. No. 3857.
4. This magnificent sculpture was discovered by Chandramauli Majumdar in 1959.

and elegant. The Yajñopavīta, shown by three minute threads, hangs down from the left shoulder. There is an 'ekāvalī' round the neck. Of the two hands, the left, holding a lotus-stalk, is intact. The Sun is seated cross-legged in the Padmāsana. "The legs are shown covered by a semi-transparent cloth, and not the usual boots."[1] The figure is purely indigenous in character, shape as well as structure. There is no so-called alien feature in it. Here, the tradition of not showing the legs of the god has been maintained by the alternative of using just a covering of transparent clothes. Perhaps the artists of the age were following the Śāstric injunction that the lower portion of the Sun-god should not be shown at any cost.

Sometimes, just to stick to this principle, the artists did not chisel or carve at all the lower portion of the legs of the Sun-god. The part, below the thighs or the knees, was left uncarved, just to maintain the iconographic instructions given in the Śāstras. Sometimes, the part, below the thigh or knee, is inserted in what is called the pedestal (Pl. 8, fig. 1). Two standing Sun-images, found at Kanpur,[2] a village situated at about 8 miles to the north-west of Bhadraka on the bank of river Solandi in Orissa, deserve mention in this respect. The images are almost in perfect condition. Both are carved in the standing posture on the chariots drawn by seven horses. The portions below their thighs are invisible in conformity with the Śāstric injunctions. The god is attended by Daṇḍa and Piṅgala, the two attendants of the Sun-god. Aruṇa is shown driving the horses. Both the images wear tall crowns on the head. One of the images wears a Kañcuka or a coat of mail while the other has nothing. Both the images have lotuses in their hands. They are assignable to the post-Gupta period[3] (600-700 A.D.).

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1. M. R. Majumdar, The Chronology of Gujarata, p. 274, Pl. LXVIIIb.

2. S. C. De, OHRSJ., Vol. I., 1952-53, pp. 254-55, fig. 1 & 2, Cf. figures Nos. 3857, and 3931, Ind. M. Calcutta, Vide also Patna M. fig. No. 88. (found from Ranchi). One sun-image of this type is carved in the Liṅgarāja temple Bhuvanesvara. In this example ankles and the feet alone are inserted in pedestal on which the chariot and horses are shown.

3. S. C. De, OHRSJ. Vol. I, 1952-53, pp. 254-55.

Similar to these are two Sun-images which were discovered from Bihar and are now kept in the Indian Museum, Calcutta. The legs of the Sun-god in these two images are not shown at all.[1] Another image, showing the same mode of carving of the Sun-god, is kept in the State Museum, Lucknow, (No. G. 224). The Sun-god is standing on his chariot drawn by seven horses, and is attended by two male attendants Daṇḍa and Piṅgala and two female figures representing his two queens, Saṅjñā and Chāyā. The God is wearing Yajñopavīta or the sacred thread on his body, and holding two lotus flowers in his both hands. Aruṇa is sitting driving his horses. The peculiar way of not showing the part of the legs below its knee is remarkable. Both the legs below the knee are not chiselled at all. The lower part below the knee is left joined in one stone and the two legs are not separated at all below the knee. Obviously, this was merely a way to implement the iconographic convention that the feet of the Sun-God should not be shown. The image can be assigned to the 9th century A.D.

Another step in the elaboration of the Sun-image was the introduction of one female figure shown on the pedestal between the legs of the main deity (Pl. 8, fig. 2). She is another queen of the Sun-god, whose name is Nikṣubhā (also called Mahāśvetā) and who has been considered as a form of the mother earth. Such an image[2] of the Sun-god is kept in the museum of Patna. Sun-god is standing, holding two lotus flowers in two hands, and dressed with a high crown (Kirīṭa) on the head, a coat of mail on the breast as well as long boots in the feet. Two female figures representing Uṣā and Pratyuṣā, the two queens of the God, are shown on either side of the main deity, besides the male figures meant for Daṇḍa and Piṅgala, carved just below them. Under the knee of the god is queen Nikṣubhā, raising one of her hands in Abhaya-mudrā. She is also crowned with a Mukuṭa or crown. Below her, the charioteer Aruṇa is sitting with his horses which are carved on the lotus pedestal with one figure of the wheel also. The whole composition is full of life and animation, and the expression on the elegant face of the queen is superb.

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1. Bindhyeshwari Prasad, Bhāratīya Kalā Ko Bihār Kī Den, p. 180.
2. Ibid. p. 132, Photo No. 106, (Patna Museum, Image No. 10653).

Images, showing the Sun-god standing on a lotus flower, have also been discovered in many parts of the country. (Pl. 9, fig. 1). These were generally carved in the post-Gupta age. One such image has been found in Banaras[1] near Bhelupur Thānā. The Sun-god is standing on the lotus instead of sitting on his chariot and being drawn by seven horses. He is holding two lotuses in his two hands which are partially damaged. Behind his head is a plain halo. On his either side stand two female figures, Uṣā and Pratyuṣā, in "Pratyālīḍha" posture. They are shown shooting arrows which represent the rays of the Sun. The Sun-god wears boots and between his feet is a female figure. To the right of the god an erect male figure namely Piṅgala, is standing with two indistinct objects in his hands. (perhaps a pen and an inkpot). To the left, is a bearded male figure i.e. Daṇḍa, with a staff in his hand. By the sides of these figures are represented two other female figures. One of these holds a cauri or a fly-flap, the other's hands are broken off.

Many other images, with female figures attending on the Sun-god can be described. In this age the number of the Sun-god's attendants and ornaments increased. (Pl. 9, fig. 2). Chiselling by the artist became finer, and the images are much more attractive and deeply carved. The beauty of his sweet smiling face and the divineness of his appearance became the standard by which success of the sculptor could be measured.

Later on, in the images carved in the Pāla and the Sena times the composition was overcrowded with accessory figures and other details. (See Pl. 19A) The figure was further beautified with the stela (the back slab, prabhāvalī) usually carved with the 'Kīrtimukha' design on its top centre; and besides the usual attendants, the queens Rājñī, Nikṣubhā, Chāyā, Suvarcasā, and the earth goddess Mahāśvetā etc., were arranged in several parallel layers by his side.[2] Now the artists had to follow every detail of the instructions given in the iconographic texts. They had to fix in the frame of the image every possible member of the family of the god. (Pl. 10, fig.

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1. B. C. Bhattacharya, JUPHS., Vol. 2, 1919, pp. 75-76, see figure 8.
2. Decca History of Bengal, Vol. I, Pl. XXX, fig. 75, LXVIII, fig. 166, etc.

1, 2). A few images have been discovered showing the Aśvinī-kumāras along with the main figure (Pl. 11, fig. 1). In this context, the unique sun-image[1] found at Hānsī, District Hissar, Punjab, is interesting. The standing image of the Sun-god which, from the iconographic point of view, is one of the best specimens found so far in Northern India, is carved with the greatest possible accuracy and fully in accordance with the description of the Sūrya-images in the Śāstrās. The height prescribed for images of the Sun is one, two, three or more cubits each variety having its own special name. This image is four feet six inches or just three cubits in height. Similarly, following the details given in the Śāstras about the ornamentation of the image, the deity wears a Kirīṭa, a necklace over his chest, an Yajñopavīta and a girdle i.e. Avyaṅga. The god holds one lotus flower in each hand which, however, does not reach upto the level of the shoulders as they should be according to the Śāstric injunctions. On his either side, on the same base stand three figures. Among these the figures standing next to the main deity are two males, namely Daṇḍa and Piṅgala, holding a pen with inkpot and a spear respectively. The two females adjacent to Piṅgala and Daṇḍa, are two of the four *Śaktis* of Sūrya, that is his wives, Suvarcasā and Chāyā. Then his two horse-headed sons, namely Aśvinī Kumāras, are carved at its extreme ends, following the Bhaviṣya Purāṇa where it is stated that the two Aśvinī devatās have to be shown on either side of the deity. Higher up on both sides of Sūrya are carved the females Uṣā and Pratyuṣā who are chasing away the darkness with their bows and arrows. Above them again are two seated figures. On either side of the main god; the figure on the proper right side holding a Khaṭvaṅga in the right hand represents probably Bhairava. "The seated figures which are concealed by the lotuses of Sūrya are, of course, Brahmā and Viṣṇu as distinguished by their respective symbols."[2] Another remarkable feature of this image which is not generally met with in statues of the Sun, is the representation of the nine planets along the halo, the central figure being the Sun-god himself. This image is inscribed with the letters in

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1. ASIAR., 1922-23. p. 92, pl. V. a.
2. Ibid, p. 93. /

Nāgarī reading 'Śrī Āditya Pratimā' ! This image which is assignable 'to the tenth[1] century A.D. or possibly to somewhat earlier date' can be accepted as an ideal representation for the Sun-image carved in that age.

Another feature of the Sun-image carved in the tenth-eleventh century A.D. was the introduction of the other eleven Ādityas standing along with the main deity. The Kulkuṇḍi Sun-god image[2] which bears a short inscription of the 12th year of the reign of Govinda Chandra (1000 A.D.) shows this new feature in the sun-images. The image is chiselled in black stone and is an excellent example of the east Indian sculpture of about 1000 A.D. The main deity i.e. Sun-god is standing in the middle and the eleven other Ādityas are shown in miniature on either side within circles of foliage. Six of them are represented on the proper left and the remaining five of them are on the right. In the sixth circle on the right is carved a potbellied standing figure holding a lotus-stalk in the right hand and Kamaṇḍalu in the left. This figure has not been definitely identified. Two horse-women (below the sixth circle on either side), shooting the rays of the sun in the form of shafts, are the most remarkable feature of the relief. Two more standing females, probably meant to represent the queens of the Sun-god, are engaged on either side of the pedestal.[3] Here the Sun-god has been invoked as the 'maker of the day and the God of the persons afflicted with the Takman (skin-diseases).[4]

The next and perhaps the last step in the development of the sun-image was the representation of the donor himself along with the main god and his attendants. (Pl. 11, fig. 2). Many images of the Sun-god showing this characteristic were carved in different parts of the country in the centuries following the 10th C.A.D. (Pl. 22, fig. 2.). One fragment[5] of this type

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1. Ibid.

2. N. K. Bhattasali, EI. Vol. 27, 1947-48, p. 25, plate opposite p. 25. It was found at the village Kulkuṇḍi p. S. Gasanihat, District Faridpur. Now the image is kept in Dacca Museum.

3. For an explanation of other figures in the sculpture, See Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum pp. 148ff.

4 EI. Vol. 27 1947-48 See p 25-26 Ed. by N. K. Bhattasali.

5. JUPHS. Vol. 11, 1938, p. 89 Now it is kept in the Lucknow Museum.

of Sun-image has been discovered at Manuwan, an extensive mound comprising the ruins of an old fort, situated at about 26 miles south of Sitapur, Uttar Pradesh. This sculpture represents the lower right portion of a figure of Sūrya. It consists of three standing and one seated figure. Beginning from the left of the spectator, appears a mutilated figure of an attendant probably a fly-whisk bearer, then a figure of Aśvinī with his horse-headed-face and last of all Piṅgala holding a pen and inkpot. The donor is shown seated just below the figure of Piṅgala. He is shown in the attitude of an humble prayer offering his prayers with folded hands. The expression of complete surrender of the devotee to the Sun-god has met with wonderful success, as suggested by the simple and humble appearance of the figure. In fact, by the 12th C.A.D., the tendency of the representation of the praying doner himself with the Sun-god was quite popular in the northern and the eastern part of India. One complete sun-image[1] of such type is kept in the museum of the Varendra Research Society, Rāja-śāhī, and many such images can be seen in the Koṇārka Sun-temple near Bhuvaneśvar. (Pl. 12, fig. 1).

SOUTH INDIAN TRADITION OF SUN-IMAGE :—

But the iconographic features of the Sun-images found in southern India were different from those prevalent in other part of the country. He is shown in the Vaiṣṇava monument at Māmallapuram[2] in Trichinopoly. He is carved in the Paraśurāmeśvara temple at Guḍimallam[3] (near Renigunta in North Arcot) (7th C.A.D.). Here he stands bare-footed on a pedestal on which his horses are not shown. Aruṇa is wanting. The upper part of the body is left bare. The hands of the god, raised to the level of the shoulders, hold two lotus buds. (Pl. 12, fig. 2). At Mahābalipuram, Sun-god is shown with two hands in Añjali pose, encircled with halo (prabhā) which further emphasises divine character of the deity. He is wearing Udarabandha, and the legs (feet) are bare. On the pedestal, his seven horses are shown beautifully. His two

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1. JUPHS., Vol. 11, 1938, p. 89, plate 1-B.
2. H. D. Bhattacharya, The Age of Imp. Kannauj, 'Solar-Cult' p. 332.
3. J. N. Bannerjea, op cit. p. 440 (Now extant).

queens Uṣā and Pratyuṣā also increase the grandeur of the relief.

A South Indian image of Sun-god belonging to the period of the Pallavas is now preserved in the National Museum, New Delhi. The find-spot of this piece is not known, but it was brought from south India. The god is standing with two lotus flowers held in his two hands, raised upto the shoulders. The lower portion of the legs i.e. the feet, is broken. The god wears ornaments like Kuṇḍalas, necklace, armlets and a kirīṭa. There is a Prabhāmaṇḍala behind the head. The image, on the whole, is not very well executed. Its style is archaic, and therefore it may be of a fairly early period (Pl. 13, fig. 1).

Another sun-image, carved in standing pose is found in the Śiva temple at Malcheri near Kaveri-pakkam. According to Rao, it belongs to the later Pallava-period.[1] (A. D. 800). Sūrya is standing upon a flat seat under which Aruṇa and the seven horses are carved.

Another sun-image belonging to the late Pallava-period (about 9th C.A.D.), is now kept in the National Museum. (No. 59.154). It was brought from South India. In this piece, the god is shown in standing pose. He has two lotus flowers one each in his two hands raised upto the shoulders. He wears kuṇḍalas, armlets, kaṅgana, necklace, girdle and armour-like dress on his breast. The kirīṭa is not very high, and the Prabhāvali, carved behind the head, is also small in size. It has a very small pedestal on which nothing is shown. The feet of the god have neither fingers, nor any foot-wear. The eyes and mouth are not seen now, probably mutilated due to the effect of weathering. (Pl. 13, fig. 2.). One Pallava image of Sun-god is preserved in the British Museum, London (No. 1965, 12-15, 2) (See Pl. 12A.).

Another beautiful Sun-image is found at Aihole. It belongs, most probably, to the Cālukya period. The deity is shown in standing pose, having two lotus flowers in his both hands. He is attended by his two queens, namely Sanjñā and Chāyā. They have camara in one of their hands. They are beautifully shown in standing pose, adorned with ornaments and crown. The main god has a well-cut high

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1. Rao, op. cit., p. 313, pl. LXXXXVII.

crown on his head, wears Yajñopavīta, girdle, Kāñcīdāma; necklace, kaṅgana and a thin garment falling below the knee. His feet is without any foot-wear and the fingers of the feet are easily visible. On the sides of the god, front portions of two elephants are carved, probably for decoration. Another peculiarity of the image is the presence of the other seven Grahas, carved in sitting posture in the big Prabhāvali of the image. (Pl. 14, fig. 1).

There are some other images of Sūrya belonging to South Indian variety and carved in the Cālukya-Hoysala country. Their photographs are reproduced by Rao on Pls. XCI and XCII. They were found from Haveri, (Dharwar district), and Nagehalli respectively. Rao describes them thus :—

"The hands of Sūrya in these cases are lifted upto the level of the shoulders and are found to carry half blown lotuses. There are the Udarabandha and the Ahyaṅga, but no sort of foot-wear. In Pl. XCI, the goddess Rājñī and Nikṣubhā are worked out as standing one on each side of Sūrya with a cāmara in their hands. In Pl. XCII the goddess Uṣā and Pratyuṣā are, as usual, driving away darkness with bows and arrows. Besides these, a number of small figures are carved probably to represent Daṇḍa and Piṅgala and others. On the topmost tier of the sculpture, stand five figures resembling boys; these are perhaps the Ṛṣis, Sanaka and others. In the tier below this first one, are a set of musicians playing upon different musical instruments. In Pls. XCI and XCII are the seven horses, but in the latter alone is the figure of Aruṇa shown."[1]

These two images are very profusely ornamented and decorated. The Haveri Sūrya wears necklace, Kāñcīdāma, yajñopavīta, high kirīṭa and anklets. He is shown with 'kīrtimukha' (Pl. 14, fig. 2). Like-wise is the Nagehalli image which is also full of ornaments. Every part of the slab of this image is carved with beautiful sculptural pieces, ornaments and decorative designs. (Pl. 15, fig. 1). One such image of Hoysala Sun-god is preserved in the Victoria and Albert Museum, London. (No. 1.S. 76-1965) (See Pl. 14A.).

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1. Rao, op. cit., pp. 315-316.

Another image of the same type has been found from Mysore. It belongs to the Hoysala period and now it is preserved in the National Museum, New Delhi (No. 63. 925.). Sun-God is beautifully shown in standing posture. He is ornamented with the kuṇḍalas (ear-rings), crown, necklace and other ornaments. He has two hands (one broken) with a lotus bud in each raised upto his shoulders. Uṣā and Pratyuṣā are shown as helping the god by throwing arrows to dispel the darkness. The god has no foot-wear and the fingers of the feet are easily seen. (Pl. 15, fig. 2).

Rao describes a few images coming from the Tamil country. In this connection he has cited three sun-images (Figs. 1 Pl. XCIII; 1 and 2 on plate XCIV). He describes them, thus "In these the absence of the attendant deities may be noticed; these images excepting fig. 1, Pl. XCIV, wear udarabandha and Ahyaṅga, the figures of the seven horses carved below the seat of Sūrya are not seen in the remaining images."[1] These images too are shown in standing pose and are decorated well with ornaments. They have feet without foot-wear, two lotus-buds in the two hands raised upto shoulders, and wear high Kirīṭa, ear-rings, necklace, yajñopavīta and Kāñcīdāma. A beautiful Prabhāvalī is carved in them. (Fig. 2, Pl. XCIV. Rao) (Pl. 16, fig. 1).

A few more images, carved in South India, may be cited. (See[2] Pl. 17A, fig. 1). One sun-image made of bronze[3]-metal is found at Tanjore. The god is shown in standing posture carved with all its south Indian characteristics. But, the peculiar characteristic of this piece is its beautiful and large lotus-pedestal on which the deity is standing. The simplicity is another good feature of this image. High Kirīṭa, Prabhāvali, two lotus-buds held by two hands, raised upto the shoulders, simple necklace, two kuṇḍalas, anklets, yajñopavīta, girdle and the kāñcīdāma etc. are very simply, but beautifully, carved. The half opened eyes with innocent face are remark-

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1 Rao, op. cit. p. 316.

2. This is now preserved in the Victoria and Albert Museum (Bellington Section), London. (No. 1065-1873). It is a bronze image which is inscribed.

3. Bronze images of Sun-god were carved in other parts as well. One such image, found from Western India, is now preserved in the Victoria and Albert Museum, London. (No. I.S. 309-1951) (See pl. 18A.).

able. (Pl. 16, fig. 2). Another image of the same type, i.e. Sun-god standing on lotus pedestal, is now preserved in the National Museum, New Delhi, (No. 59. 158/169). It was found from south India and belongs to the Chola-period, (roughly 11th c. A.D.). The fingers of the feet are carved. There is one peculiar ornament, probably a 'kavaca' or armour on the breast. Other ornaments are shown as usual (Pl. 17, fig. 1).

There are two sun-images carved in the caves of Ellora. Once, Sūrya is depicted in the Laṅkeśvara-temple. He wears boots on His feet.[1] He, again, appears at the same[2] place in cave No. 25 (Sureśvara temple). Here, the Sun-god is holding long lotus stalks in his both hands, but he is not shown clad in the northern fashion.[3] In this, Sūrya is shown standing within a chariot, drawn by the seven horses driven by Aruṇa. (Pl. 17, fig. 2). "As in the case of all South Indian images of this god the hands of Sūrya are in this instance also, lifted up to the level of the shoulders and carry each a lotus flower. On the right and left of Sūrya are Uṣā and Pratyuṣā driving away the darkness before them with their bows and arrows. The chariot of Sūrya has here two wheels instead of only one as required by the Sanskrit authorities. This sculpture may be assigned to the 8th c. A.D."[4]

Another type of Sūrya-image in which the god is shown, seated in his chariot, was also carved in south India. There is one image of this type now preserved in Madras Museum. This is made of bronze and is a very fine piece worked out in the metallic material. In this image, the god is seen seated upon his chariot which has one wheel and is drawn by seven horses which are driven by Aruṇa, the charioteer. The figure is encircled by a Prabhāvalī, increasing the divine character of the image. His two queens namely Rājñī, waving a cāmara, and Nikṣubhā holding an umbrella, are shown standing on his either side. This image is one of the very significant images found so far in South India.[5] (Pl. 18, fig. 1).

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1. Douglas Barret, Lalit Kalā, No. 3-4, 1956-57,. p. 45.
2. Rao, op. cit. p. 332.
3. H. D. Bhattacharya "the Age of Imp. Kannauj 'Solar-cult', p. 332.
4. Rao, op. cit., p. 313.
5. Rao, op. cit., p. 316, Pl. LXXXVIII, fig. 1.

Images of Sūrya, having four arms, were also carved in South India. At least, two specimens can be cited in this respect. One figure belonging to the Hoysala country (Belūr) and known as Sūrya-Nārāyaṇa, is very significant in its iconography. "The image of Sūrya has in this instance four hands, in the front two of which are the lotuses and the back ones are seen carrying the cakra and śaṅkha. The seven horses and Aruṇa are sculptured below the feet of Sūrya."[1] (Pl. 18, fig. 2).

Another figure of this type is now preserved in one of the Museums of France.[2] This image must have been found from south India, because south Indian characteristics are present in it. The figure of Sūrya, shown in standing pose, has four arms upper two of which hold two lotuses, one in each, third right hand is in Abhaya or Varada pose, and fourth left is like what may be called 'kaṭi-hasta.' It is adorned with high kirīṭa, necklace, yajñopavīta, girdle, udarabandha and kāñcīdāma, Prabhāvalī, ear-rings and armlets. The eyes are half-opened. The serene, blessed and innocent face increases the divineness of the god. The fingers of the feet are shown and the deity is standing on a pedestal. This represents one of the twelve Ādityas, variously mentioned by the texts.

Images of Sun-god, showing four hands were carved in south India as late as 18th c. A.D. There are two images of this type, made of wood, present in a 'Ratha', carved in the 18th c. A.D. in south India.[3] In one of these specimens, Sun-god is shown standing on lotus pedestal, having four hands holding four lotuses, one in each, and attended by his two queens, holding a lotus flower in one hand. Sun-god is without foot-wear. The piece is profusely decorated with all sorts of ornaments. Another image present in the 'ratha' is of the same type but has two peculiarities. The figure is decorated with the face of 'Kīrtimukha' carved above the head. The female goddesses are standing on either side, but

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1. Rao, op. cit., p. 317, Pl. XCIV, fig. 1.
2. Marie Therese De Mallmann, Charge de Researches an CNRS. Arts Asiatiques, Vol. II, (No. 4) 1955, ed. 'Une Collection de sculptures indennes a Chalosusur-Marne, (Fig. No. 12, No. 285, Sūrya (Cl. G. Monchot, on page 37).
3. It is now preserved in the National Museum, New Delhi.

they hold nothing in their hands. These two images show the god Pūṣan, who is one of the twelve Ādityas mentioned by Viśvakarmāvatāra Śāstra.

Thus, in south India, both the types of Sun-images, i.e. seated as well as standing, have been found. The legs and feet are always left bare and not covered with leggings or the so called boots. Instead of the long coat of Northern India, we find invariably an 'Udarabandha' in them, this being due to a different iconographic tradition which was in some respects different from that prevalent in north India for the Sun-icons. Gopinath Rao, who made a deep study of these differences[1] has enumerated them thus, "The South Indian Sūryas have their hands raised to the level of their shoulders, and the lotuses held by them are only half-blossomed; their legs and feet are always left bare; the north Indian images have generally their hands at the general level of the hips or the elbows, and are made to carry full-blown lotuses rising upto the level of their shoulders and they wear boots. Aruṇa and seven horses, almost invariably present in North Indian varieties of Sūrya, are very often absent in their south Indian counterparts, and the number of attendants in the latter is very small."[2]

The Iconographic texts of South India also describe these features. The Aṅśumadbhedāgama, Suprabhedāgama and Śilparatna etc. are mostly at one about the features of a Sun-icon. Śilparatna adds two figures, one on each side, showing 'Dvārapālakas', named Maṇḍala and Piṅgala.[3]

SYNTHESIS OF SOUTHERN & NORTHERN INDIAN TRADITIONS OF SUN-IMAGE :—

By the eighth and ninth centuries A.D., there was fairly a tendency in Northern India to carve Sun-images with the features of Sun-god prevalent in Southern India. The image of the Sun-god found from Lakhneśvaradīha[4], District Balia, and now preserved in Lucknow Museum (Register No. 57, 401) is the finest blending of the iconographic features of the Sun-images, prevalent in northern and southern parts of

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1. T.G.N. Rao, op. cit. Vol. I, pp. 311-12.
2. Ibid. pp. 311. 12.
3. See appendix A.
4. JUPHS. 1958, Vol. VI, Pt. II, pp. 47-48.

the country. The Sun-god is standing erect on a beaded pedestal. He is dressed with two garments, one—the upper garment being a close-fitting skirt descending down to the slins and the other—the lower garment a piece of ornamented cloth (or dhotī) flatly hanging in his front passing over the thighs. This is purely the Indian dress used in that age. The girdle (Avyaṅga) holding the skirt tight round the waist is clasped in front with two beautiful small sashes forming an arch on either side. The legs of the God are covered with a covering (or high boots). A sheathed dagger is attached to the girdle on left side. The breast is left bare but the god is heavily ornamented with an elaborate necklace, Kuṇḍalas and plain bracelets. His head is crowned with a flat but ornamented '(Kirīṭamukuṭa)' and his frizzled locks of hair, shown beautifully at the back with three tiers, fall on either shoulders. He holds two beautifully blooming lotuses in his both hands rising just upto the level of his shoulders. The plain halo made of three resottes and shown in low relief behind his head is a remarkable feature. He is attended by his two male attendants, namely Daṇḍa and Piṅgala who are sculptured on his left and right respectively dressed in top-boots and skirt and holding their respective emblems, staff and pen, and inkpot.[1] But the peculiarity of this image is that it does not fall in any variety of the Sun-image, prevalent in northern and southern India. It is just a happy blending of these two varieties. "The bare bust of the deity devoid of the coat of mail is certainly a South Indian feature but the absence of Udarabandha and the position of arms and lotuses go against its south Indian character too. Like-wise, the total absence of the armour is contrary to the North Indian descriptions. The chariot and other attendant divinities are also absent";[2] a feature, found generally in South Indian images. At the same time, the feet of the Sun-god are covered; this is the most popular characteristic of Northern Indian Sun-images.

Another Sun-image found at Rājagṛha[3], District Patna,

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1. The sculpture, the upper part of which is carved in round, has been made of an Aśokan pillar of buff-coloured stone. The sculpture is the fine example of the Gupta art and is in good preservation, Ibid.

2. V. N. Srivastava, JUPHS., 1958, Vol. VI, pt. II, p. 51.

3. Montgomery Martin, History, Antiquities, Topography and Statistics of Eastern India, Vol. I, Pl. XII, fig. 2 (London).

has also the most conspicuous feature of the South Indian Sun-images. The Sun-god is not wearing any covering or boot on his feet. Other features of the Sun-god like lotuses and the seven horses of his chariot, obviously follow the North Indian tradition. Curiously enough there is a reference[1] to the repair of a Gayā temple dedicated to Sun-god, Dakṣiṇāditya (i.e. the Sun-god worshipped in the south) in an inscription of 1374 A.D.[2]

Sun-images carved in this fashion are found from many other places also. Indian Museum Calcutta, fig. Nos. A. 25260, A. 25117 and one bronze sun-image kept in cabin No. 226; Sarnath Museum Nos. 632, 630 may be seen in this connection. Two sun-images of this type are now preserved in Patna Museum (see Nos. Arch. 67 and 98). Both of them are important. In one image (No. Arch. 98) just the bare outline of the legs and feet is shown. Even the knees are not visible. In the other image (No. Arch. 67) the sculptor started carving the fingers of the feet, but stopped doing so because he seems to have been reminded of the fact that the feet of sun god should not be shown.[3]

In many other figures of Sūrya, his feet and even the fingers and toes etc. are shown. (See Pl. 22 A). In the Sun-image, found from Kiṣan vilāsa[4], 11 miles north-east of Baran,, district Kotah, Rajasthan, the fingers of the feet are beautifully carved. The deity is sitting in Padmāsana pose and holds two flowers, one in each hand. The face of the god is really remarkable and the whole sculpture can be counted as one of the very beautiful Sun-images, carved in the early medieval age of the country (9th-11th c. A.D.). The same type of figure can again be seen in Koṇārka,[5] where he is shown sitting in Padmāsana along with other Grahas. The

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1. I. Ant. Vol. 10, 1881, p. 341, Ins. ed. by Pt. Bhagwan Lal Indraji.
2. Ibid. Pt. Bhagwan Lal Indraji, p. 341.
3. This can be inferred from the fact that one toe of the feet is carved. A few marks of the chisel in carving the next finger (pradeśinī) are also visible. The image is of some late period.
4. Mārga, Vol. 12, No. 2, 1959, 'Kiśan-Vilāsa' Pl. 50-51, fig. No. 6, reported by L. K. Jha who confuses the Sun-god for a devotee, seated in Padmāsana.
5. See plate No. 19, fig. No. 1.

feet of the Sun god are again without any covering. The fingers of the feet are shown beautifully (Pl. 19, fig. 1).

The same mode is seen in some of the seated Sūrya-images, carved along with other Grahas, on the lintels of the shrines, constructed in the courtyard of the Liṅgarāja temple of Bhuvaneśvara.[1] Another Sūrya-image, having this feature, is enshrined along with Candra (moon) in a small shrine constructed in the compound of the Lokanātha temple at Puri. The Sun-god, carved on the lintel of the main gates of the Koṇārka temple has also this feature, to the best of my observation. Another sun-god seated in the Padmāsana pose, is carved in this fashion on a big slab which is now preserved in the courtyard of the Koṇārka temple. The fingers, nails, toes and ankles etc. of the feet of the Sun-god are clearly seen in all these images.[2]

Another important image of Sun-god carved in this fashion is now preserved in a small shrine constructed just opposite the eastern gate of the main temple in the courtyard of the Liṅgarāja temple at Bhuvaneśvara.[3] The god stands on a Padmāsana and is shown with two hands one of which is now broken from its elbow. But the two lotus-flowers held in the hands are well-preserved. The figure is one cubit in length and wears all important ornaments, viz. crown, kuṇḍala, necklace, yajñopavīta and ekāvalī. He puts on dhoti. The feet are beautifully carved and the fingers, nails, toes and ankles clearly shown. On the whole the image is one of the finest sculptural pieces of the Bhuvaneśvara art.

Again, one Sun-image of the south Indian variety has been discovered in the Not-Hlaung (Viṣṇu) Temple at Pagan[4], Burma. The Sun-god is standing on a lotus flower, holding two lotuses in his two hands rising up to the level of the shoulders. He is profusely ornamented with bracelets, armlets, and anklets. "The lower garment is tucked up and reaches as far as the knees and the lines showing the folds, are visible."[5] The feet of the god are left bare[6] and the seven horses are wanting

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1. Personally explored by the author.
2. Ibid.
3. Ibid.
4. I. Ant. Sept. 1932, p. 179, fig. 9. By Nihar Ranjan Ray.
5. Ibid, Monsr Duroiselle, p. 179.
6. Nihar Ranjan Ray, Ibid, p. 179.

in it. These features clearly indicate the character of the Sun-image which was in vogue in Southern India. Another image of the same type can again be cited. It is one of the finest bronze representations of the Sun-god. The relief is now kept in the Los Angeles County Museum. The feet of this image are unshod. Henry Trubner says that it was found from Kashmir and it belongs to the 10th century A.D.[1] But Douglas Barrett suggests that "the Los Angeles Sūrya comes from either Southern Gujarat or Mālavā, both areas being closely connected politically and artistically with the Deccan under the Rāṣṭrakūṭas." He believes that the Sūrya cannot be later than the 9th c. A.D.[2] The south Indian touch can easily be recognized in the transparent covering also over the feet of the Rānu-pipli seated Sun-image.

A few images having the north Indian characteristics specially boot, have also been discovered from south India. The Ellorā Sun-image has boots in its feet. Again the Sūrya-image, wearing boots in the feet, has been found as far south as Biccavale in the eastern Deccan.[3] These examples, too, show the attempts to bring the synthesis of the two different traditions of the carving of the Sūrya-reliefs, found in the north and south of the country. The cause of the difference between the characteristics of the sun-reliefs, prevalent in northern and southern parts of the country, was, we feel, mainly regional. It was the factor of time and place that was mainly responsible for their distinction.

The same conclusion can be drawn from the Sāmba[4] and the Bhaviṣya[5] Purāṇas which give minute details about the carving of the Sūrya images. The carving of the feet, even of its fingers and nails—is also prescribed and their respective measurements are given in detail. It may be interesting to note that both these texts belong to northern India. They

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1. Henry, Trubner, The Art of Greater India, No. 64, 'A Rare Bronze image of Surya 'Bulletin of Los Angeles County Museum, Vol. 6, No. 1, 1956.

2. Doughlas Barret, 'A Group of Bronzes from the Deccan' Lalit Kalā, No. 3-4, April 1956-March 1957, p. 45, Pl. XI, fig. 13.

3. Ibid.

4. vide App. A.

5. Ibid.

give details of north Indian Sun-worship and maintain definitely the close association of the Magas and the Bhojakas with the Sun-worship. Keeping this in view it may not be possible to maintain that the so-called north Indian features were all due to the Magas. The conclusion is further strengthened by the fact of the presence of the Magas in South India from a very early time (II c.A.D.)[1] and the absence of so-called Magian innovation from South Indian images.

SUN-IMAGES WITH PECULIAR FEATURES :—

Some other images of Sun-god with peculiar features also deserve mention. One Sun-image discovered from a mound in a village named Mian Ali Dogran[2] in Sheikhpur District in Frontier circle (now in West Pakistan), shows sun-god holding 'ears of corn' in his hands instead of the usual lotus flowers. Another peculiar feature is to be seen in the Sun-image found at Barauni[3]. It shows elephants and horses with riders, along with the Sun-god. In an image, found at Sarnath, (now kept in Sarnath museum, No. G-36), Sun-god is shown seated in a chariot drawn by only three[4] horses. In some images of the Sun-god, a lotus is shown on the pedestal instead of the seven horses. One such Sun-image has been found in the village named Paikore[5] in Bīrbhūm District, Bengal. A lotus carved on the pedestal of a sun-image represents the Sun-god, seated on a lotus-flower. 'Padmāsanaḥ' (or lotus-seated) is one of the epithets of the Sun-god used in the Sādhanas. At one place, Sun-god is shown seated on a lotus in Utkaṭika[6] (raised hips) pose. He is carved in a panel on the door-frame of the Varāha temple at Kadvar[7], near Somanath. Here,

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1. J. N. Bannerjea, PIHC. Vol. 20, 1957, 'Some Brahmanical Cults in Classical Literature' p. 74; vide also K. D. Bajpai, JUPHS. Vol. 21, 1948, p. 51.

2. The image was examined by Rai Bahadur Daya Ram Sahni, and edited by Dr. M. Nazion. See ASIAR. 1934-35, p. 33.

3. Radhakrishna Choudhari, PIHC., Vol. 19, 1956, p. 131.

4. IHQ. 1927, p. 305, 'Origins of Hindu Iconism by S. V. Venkatesvara; also JRAS. (Britain), 1918, p. 522, same author.

5 ASIAR. 1921-22, p. 81.

6. Rao, Elements of Hindu Iconography I, 1, p. 19, see Pls. XLII & LXXIV.

7. Cousens, Somanath, Pls. XXXII and XXXIV; also see Sankalia Archaeology of Gujarat, p. 157.

Sun-god is shown seated, holding two lotus flowers, raised up to shoulders, in each of his two hands. "The figure is of the pre-Cālukyan age as it is found in the temple of this period."[1]

Another peculiar type of the Sun-image is the representation of the Sun-god riding on a single horse. The reference to this type of Sūrya-image is made in the Agni[2] Purāṇa and in Śri Viśvakarmāvatāra[3] Śāstra. One such relief, found in Kondi (Bengal), has been mentioned by Mr. Nikhilnath Ray.[4]

INTRODUCTION OF MANY HANDS IN A SUN-IMAGE :—

Another aspect of the development of the Sun-image was the introduction of the representation of more hands than two found in some of the early and late images of the Sun-god. In the beginning, Sun-god was shown having only two hands meant to hold two lotus-flowers. But later on, two more hands were prescribed to be carved in the Sun-images. The Vaṅgvasī edition of the Matsya[5] Purāṇa, Viṣṇudharmottara[6] and Sūryopaniṣad[7] (a very late work) prescribe that the Sun-god should have four arms (Caturbāhu). The Viśvakarmā Śāstra describes many of the Ādityas having four arms with their respective emblems two of which must be lotus flowers, held in the front right and left hands. Prof. Macdonell[8] is of the opinion that these two additional hands were carved to hold the emblems and the natural ones were employed for any action or pose, i.e. Abhaya and Varada Mudrā. But S. V. Veṅkaṭeśvara[9] disagrees with him. In fact, the additional hands were needed for action.

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1. Sankalia, Archaeology of Gujarat, p. 157.
2. Agni Purāna, (Vangavasi Ed.) 51, 3 (Perhaps it is borrowed from Śri Viśvakarmāvatāra Śāstra).
3. Śri Viśvakarmāvatāra Śāstra, 28, 59, 'Athavāśvasamārūḍhaḥ Kārya eṣastu Bhāskaraḥ'.
4. See his work, History of Murshidabad; also I. Ant. Vol. 54, 1925, p. 170.
5. JUPHS., 1958, Vol. VI, part II, p. 49.
6. J. N. Bannerjea, op. cit., p. 437,
7. JRAS. (Britain), 1917, p. 599.
8. Ibid. 'The development of early Hindū Icons. by A. A. Macdonell, p. 599.
9. JRAS. (Britain) 1918, p. 523.

But images of the Sun-god, having four hands, are not very common. There are a few images carved in this style.[1] Perhaps the image of the Sun-god, enshrined in the Sun-temple of Multān, had four hands. Abu Ishak-Al-Istākhri who flourished about the middle of the tenth century A.D. writes about this image. "The idol is human in shape and is seated with its legs bent in a quadrangular (squat) posture, on a throne made of brick and mortar. Its whole body is covered with a red skin-like morocco leather, and nothing but its eyes are visible. The eyes of the idol are precious gems, and its head is covered with a crown of gold. It sits in a quadrangular position on the throne, its hands resting upon its knees, with the fingers closed so that only four can be counted."[2] All Idrisi's description of the image is similar in character, but he says "its arms, below the elbow, seem to be four in number."[3]

But the actual discovery of such a type of Sun-image is very rare. Rao has cited one very late relief of four-armed Sūrya, one of the twelve Ādityas, mentioned by the Viśvakarmā Śāstra, discovered from Rūpanagar, (Pl. 21, fig. 1) Rajasthan. Prof. Venkateśvara has referred to a few images where Sun-god is "endowed with four arms." According to him the Sārnāth image[4] has four hands. He had "in his possession a a bronze figure of Sūrya with four arms."[5]

Later on, due to the influence of Tāntric philosophy and other sects of Hinduism Sun-god was also shown, though very rarely, with six, eight, ten or twelve hands. The combined images of the Sun-god with other Hindu gods come under this category. Mārtaṇḍa-Bhairava image has ten hands.[6] J. Ph. Vogel[7] has cited, though very doubtfully, a twelve-armed Sun-god from Brahmour in Chambā state on the Upper Rāvi.

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1. One bronze sun-image, shown with four arms, is now preserved in Ind. M. Calcutta. One-hand is now broken (see fig. kept in the cabin No. 226).
2. Elliot, History of India, Vol; I, (1867) p. 28.
3. Ibid. p. 62.
4. JRAS. (Britain) 1918, p. 522,
5. Ibid.
6. The Age of Imperial Kannauj, p. 332.
7. ASIAR. 1902-1903, p. 240, Cunningham asserts that it represents Kāli; but as it has Garuḍa as its Vāhana, the relief is of Viṣṇu.

OTHER GODS AND GODDESSES OF THE SOLAR FAMILY :

CONSORTS OF SUN-GOD :

Another aspect of the Sun-worship was the worship of the members of the family of the Sun-god. The worship of the consorts of Sūrya was much in vogue in western India. The Matsya Pūrāṇa[1] speaks of four consorts of Sūrya; Rājñī, Savarṇā, Chāyā and Suvarcasā. Another consort of Sūrya was Nikṣubhā. There is some difference of opinion among scholars about the identification of all these females, mentioned as the queens of the Sun-god.[2] Bhattacharya says that Nikṣubhā and Chāyā are one and as also Rājñī, Prabhā and Suvarcasā. The Matsya Purāṇa, however, definitely designates them as "four wives", though they may be reduced to two from the etymological point of view. Uṣā and Pratyuṣā have also been mentioned by other works[3] as the consorts of Sun-god. Rao identifies them with two female archers, one on each side of Sūrya.

Images of the consorts of Sūrya have also come to light. One image is kept in the Rajkot Museum[4] and another is found at Dhank.[5] The Rajkot relief is made of marble stone and is said to have been found at Siddhapur. It stands in 'Samabhaṅga'-pose and has two hands. The right hand is broken (only elbow remains) and the left hand seems to hang down on one side. The arms were held upto the waist and carried in each something which is now missing. It was raised up to the height of the shoulders. The figure is profusely ornamented. The peculiar head-dress is perhaps 'Keśabandha'.[6] Behind the head, there is a circular lotus 'prabhā'. On either side, just below one female, stands a cāmara-bearer.

The Dhank figure looks like one of Sūrya's consorts. But it differs from the image of the Rajkot Museum. Firstly, the right hand holds a lotus flower, but the left one falls downwards on one side, and holds a 'bijora' fruit. Iconographically, this

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1. Quoted by Rao, op. cit. I, i.
2. vide App. A.
3. Suprabhedāgama, as quoted by Rao, I, 1, Appendix p. 84.
4. Sankalia, op. cit. p. 159, See fig. 70.
5. Ibid.
6. Rao, op. cit. I, 1, p. 30.

is an important feature indicating that the Sūrya's consort does not carry two lotuses but only one. Secondly, in this relief, there are two female figures standing on each side. Thirdly the head-dress as well as the facial features which are round, contrast with those of the Rajkot figure. Lastly the Prabhā, though lotus-shaped, is not perfectly circular.[1]

Curiously enough, an epigraphical reference, belonging to the later medieval period, sheds some light on the sculpture. It tells us that the famous Jaina minister, Vāstupāla, had installed (somewhere) two images of the consorts of Sūrya, Ratnādevī and Rājadevī.[2] Of these two, Ratnādevī seems to have been very popularly worshipped. Even now she is popularly known as Rannādevī in Gujarat and is worshipped at Raṇder which was named[3] after her and is situated on the right bank of the river Tāptī. Sūrya has been called in one inscription as Ranneśa and it was she who got the place by the side of Sun-god in the solar images carved, later on, on the 'Hara-Gaurī-' pattern in Rajasthan.

In another inscription, found in Southern India, goddess Uṣā has been invoked as a queen of Sūrya. A temple, dedicated to goddess Sandhyā, is situated at Deogarh.[4]

SONS OF SUN-GOD :

WORSHIP OF REVANTA :—

Besides the consorts, the sons of the Sun-god were also worshipped. Revanta, Yama, Aśvins and Manus were his sons. But the worship of Revanta seems to have been much in vogue. The Kālikā Purāṇa[5] describes his figure and states that he should be worshipped in an image. The Bṛhatsaṁhitā[6] states that Revanta should be shown riding on horse-back and engaged in the sport of hunting with his companions. Similar-

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1. Sankalia, op. cit., p. 159, "But it is difficult to identify them with the consorts of Sūrya. If they are consorts of Sūrya, it is not easy to say who they are.—Sankalia, Ibid. p. 160.
2. Sankalia, Ibid. See Appendix No. 224.
3. Bombay Gazetteers, Vol. XVI. p. 634.
4. PASB., year 1881, p. 140.
5. Kālikā Purāṇa, V. 49.
6. BṛhatSaṁhitā, Ch. 57, 56; vide App. A. 1.

ly, the Viṣṇu Dharmottara Purāṇa[1] simply lays down that Revanta should be shown like Sūrya on the back of a horse. The Mārkaṇḍeya Pūrāṇa gives a description somewhat more elaborate, of the benefit of the worship of Revanta. It says, "Revanta, son of Sūrya and Saṁjñā, and the king of the Guhyakas, delivers people from terrors of forests and other lonely places, of great conflagrations of enemies and robbers and bestows upon his worshippers comfort, intelligence, happiness, kinship, perfect health, fame and exalted position."[2]

There is a good deal of evidence to show that the worship of Revanta was very popular in many parts of the country. The Sāraṅgadeva inscription from Vanthali[3] proves its prevalence in Gujarat and Kāthiāwār region. Revanta is carved[4] along with his brother, Saturn, in the Sun-temple at Osia in Rajasthan. Another image of Revanta has been discovered at a place locally known as Sādu-Mātā-kā-bolavnā[5], about a mile of Kunyardi mound which is situated at the distance of about six miles north of Chittorgarh, Rajasthan. The god Revanta is seated on a horse, his left hand putting the bridle and right bearing a cup of wine. An attendant stands behind him, holding an umbrella over him. Now, only the staff of the umbrella remains. The top of the umbrella and the head of Revanta is broken. In front of the horse is a man playing on a tabor. Between the legs are two attendants and a heifer. Near the image are hosts of others, but these are mere fragments and are un-identifiable. Now this relief is worshipped as Sādhu Mātā by the local people.

Central India was also a place of the worship of Revanta. There was a temple, dedicated to Revanta, at Vikarṇapur, modern Koṭāgarh,[6] a small village, a mile and a half north of Akaltarā in the Jaṅgir tehsil of the Bilāspur district in Madhya Pradesh. It was built by Vallabharāj, a feudatory chief (of the Vaiśya caste) of Ratanadeva II, (1141-42 A.D.). The temple

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1. Viṣṇu Dharmottara P. Book III, Chap. 70, Verse 53.
2. Mārkaṇḍeya P. (Bibliotheca edition), Ch. 109. 23-3.
3. EI., Vol. X, Luders list, No. 624.
4. Dr Dasharatha Sharma, Early Chauhan Dynasties, p. 235.
5. MASI., No. 4, "Archaeological Remains and Excavations at Nagari", p. 126. See (Plate XV, b).
6. CII., Vol. IV, part I, p. 163. See part II Ins. No. 84, plate 68, p. 431.

of Revanta was a fine structure, beautifully decorated with sculptures. Its ruins still exist at Koṭāgarh.[1] An image of Revanta has also been discovered from Manora, near Bhadanpur station in Maihar[2] in Central India. The god is riding on a horse preceded and followed by attendants. The remarkable feature of the image is the presence of two hunting dogs to be seen between the legs of the horse. The whole scene depicts the god Revanta who is out on hunting.

Several sculptures of Revanta have been discovered from eastern India also.[3] The Ghaṭnagar (Dināǰpur) black basalt image of this god (now preserved in the Rajaśahī Museum) deserves special mention. It presents the god in a very interesting manner. The booted god rides on the horse holding a whip in his right hand and the reins in his left, with an attendant holding an umbrella over his head. Two robbers are near him, one ready to attack him from the front, the other from a tree-top behind. The pedestal shows a woman, standing, a devotee, a man with a sword and shield about to attack a woman cutting a fish with a fish-knife; on the right corner of the partially broken stela appears a dwelling house with a couple inside[4] it. Another image of Revanta, recovered from a tank at Badkamta[5] (Tippera) and now kept in the Decca Museum collection shows him sitting on his horse with drinking vessel in his right hand, accompanied by musicians, other male and female attendants, and even retriever dogs. Several other reliefs showing Revanta, exactly similar to the Badkampta relief hailing from Bihar, are now preserved in the collection of the Indian Museum Calcutta.[6] (Pl. 19, fig. 2).

DVĀDAŚĀDITYAS

The representation of Dvādaśādityas is an interesting

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1. Ibid, p. 163.
2. R. D. Bannerji, MASI., No. 23, p. 106, "The Haihayas of Tripuri and Their Monuments, see plate XL, VI, a.
3. One image of Revanta is now preserved in Patna Museum, see No. 10648.
4. J. N. Bannerjea, op. cit. p. 442.
5. Ibid, 443.
6. These images were, at first,wrongly interpreted and identified with Kalkī, the future incarnation of Viṣṇu, but it was B. B. Bidyabinoda who, at first, identified them with Revanta correctly. See JASB., 1909, pp. 391-92 Pl. XXX.

subject of study. In the time of the Śatapatha[1] Brāhmaṇa, the number of the Ādityas was decided as twelve, representing the twelve months of the year. In the time of the Purāṇas, these Ādityas got a wide popularity. The Viṣṇu[2] Purāṇa gives a graphic description of all the twelve Ādityas. But they are variously enumerated in different texts. The Viṣṇudharmottara says that, "the twelve Ādityas should be given the form of Sūrya." Gopinath[3] Rao, following the description of the Ādityas as given in the Viśvakarmā Śāstra, gives a table of the Ādityas which shows them having four arms.[4] But the text quoted by him, speaks about the Ādityas Pūṣan and Viṣṇu as two-armed[5] deities. The Aṁśumadbhedāgama and the Suprabhedāgama prescribe only two hands for each Āditya bearing lotuses and give names for the Ādityas which differ from those given by the Viśvakarmāśāstra.[6]

The images of the Ādityas, except a few (Pl. 20, fig. 1) are not carved independently. They are shown either on the sides of the Sūrya (usually set up behind the image of the Sun-god), or eleven of them are carved on the prabhāvalī of the Sūrya-image, thus bringing the entire number to twelve. In

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1. S B. VI. 1. 28; XI. 6. 3.
2. Viṣṇu Purāṇa, Pt. 2, Adhyāya 10, p. 175.
3. Elements of Hindu Iconography, Vol. I, p. 310.
4.

Name of the Ādityas	*Back Right hand*	*Back left hand*	*Front left hand*	*Front Right hand*
1. Dhātṛ	Lotus garland	Kamaṇḍalu	Lotus	Lotus
2. Mitra	Soma	Śūla	—do—	—do—
3. Aryaman	Cakra	Kaumodakī	—do—	— do—
4. Rudra	Akshamālā	Cakra	—do—	—do—
5. Varuṇa	Cakra	Pāśa	—do—	—do—
6. Sūrya	Kamaṇḍalu	Akṣmālā	—do—	—do—
7. Bhaga	Śūla	Garland	—do—	—do—
8. Vivasvān	Śula	Garland	—do—	—do—
9. Pūṣan	Lotus	Lotus	—do—	—do—
10. Savitṛ	Gadā	Cakra	—do—	—do—
11. Tvaṣṭṛ	Sruk	Homaj-Kalika ?	—do—	—do—
12. Viṣṇu	Cakra	Lotus	—do—	—do—

5. Ibid, App. C, pp. 86-7; see below App. A. 5.
6. Quoted by Rao in the Append., Ibid, pp. 83-85.

the Kulkuṇḍi Sun-god[1] image all the eleven Ādityas are shown in miniature on either side within circles of foliage. There is another architectural frame, now kept in Junagarh Museum, which shows all the Ādityas. It shows two-armed Ādityas carrying lotuses in separate niches, three on either side and five on the top (eleven in all). "Barring the central figure on the top, which is shown seated with Uṣā and Pratyuṣā on either side, all the ten are shown standing and attended by other female companions."[2] The main figure of Sūrya, however, is missing, perhaps it was enshrined[3] in the temple to which the Toraṇa belongs. Another toraṇa, sculptured with Ādityas, was found[4] at Dhank. But it is a little later than that of Jūnāgarh. The figures of twelve Ādityas have also been reported to have been discovered at Tribenī, District Hooghly.[5] In fact, the worship of the twelve Ādityas, separately was not much in vogue. All the twelve Ādityas were fused, later on, into one single Sun-god, called Dvādaśātman, in the lexicons. In an inscription (12th c.A.D.) Sun-god has been invoked as Dvādaśārka.[6] Vainyagupta of the Imperial Gupta dynasty bore the title of Dvādaśāditya.

NAVAGRAHA-WORSHIP :—

The worship of the Navagrahas was also much in vogue. Invoking all the nine Grahas i.e. planets was necessary to avoid inauspicious happenings in religious performances. Yājñavalkya[7] says that a man, desirous of peace and prosperity, long life and its preservation, should perform 'Grahayajñas', which should also be performed by a man who likes to harm his enemies. Yājñavalkya again lays down certain details about the images of the Grahas. He says that figures of Sūrya, Soma (Moon), the son of the Earth (Maṅgala, Mars), the son of the Soma (Budha, Mercury), Bṛhaspati (Jupiter), Sukra (Venus), Śani (Saturn), Rāhu and Ketu should be made of copper crystal, red sandal (wood), gold (in the case of

1. Kulkundi Sun-god image, EI. Vol. 27, 1947-48, p. 25.
2. J. N. Bannerjea, op. cit. p. 441.
3. Sankalia, op. cit. p. 158.
4. Ibid, p. 159, See figure 70.
5. ASIAR., 1930-34, p. 37
6. EI., Vol. 32, pt. VII, 1960, See D. C. Sircar, p. 307.
7. Yājñavalkya Smṛti (Bombay Ed.) 1892, p. 89.

Budha and Bṛhaspati) silver, iron, lead and bell-metal respectively. Their figures were also to be drawn on canvas in their respective colour or in maṇḍalas made of scented paste. (Sandal-wood-paste.) Besides Yājñavalkyasmṛti, many other works, namely, the Viṣṇu Dharmottara Purāṇa, Agni-Purāṇa, Aṁśumadbhedāgama Śilparatna and Rūpamaṇḍana etc. give different descriptions about their forms.[1]

The figures of the Navagrahas i.e. nine planets, are usually found in a panel on a door-frame of the shrine, on the entrance door-way and sometimes on the toraṇa of a Sūrya temple. Some Navagraha-shrines, though rare, have also been discovered in India. There are remains of a Navagraha-shrine at Garhwā,[2] situated near Sheorajpur in Allahabad district. The Navagraha temple of Gauhāṭī[3] also deserves mention. It is situated (near Kāmākhyā temple) on the top of a beautiful hill.

Navagrahas are sculptured at many other places also. In the Sūrya-temple at Somanātha, there are nine figures of the nine Grahas, carved on the panel above the shrine-door.[4] All the figures are in the standing pose. But Navagrahas, carved on the outer door-frame of the Sūrya-temple at Thān,[5] are in seated postures. Navagrahas are also frequently carved in the temples of Bhuvaneśvara. In the Rājarānī temple (late period) the Navagrahas are shown over the door-way. But the greatest number of their presentation is to be seen in the Liṅgarāja temple.[6] Above the door-way of the Paraśurāmeśvara temple which is the oldest of the entire Bhuvaneśvara group, all of the nine Grahas are depicted on a slab. Even their names are engraved in the script, assigned to the eighth century A.D.[7] Dr. J. N. Bannerjea is of the opinion that in the beginning only eight

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1. See appendix-A.
2. JUPHS., Vol. I, year 1918, p. 291, 'Excavations at Garhwā, by Sir George Edward Knox.
3. JRAS. (Great Britain), 1929, p. 247-48, 'A Visit to an Astronomical temple in India by Giuseppe Tucci. Also, IHQ. 1930; Vol. VI, p. 367.
4. Cousens, PL. XIV; Also Sankalia, op. cit. p. 161.
5. Cousens, Pl. XLIX, See also Ibid, p. 161.
6. Fergusson, History of Indian and Eastern Architecture, (1st Ed.) p. 104.
7. ASIAR., 1923-24, p. 120.

Grahas were engraved, Ketu being a later addition.'[1] "This observation is borne out by the evidence of the Śiva temples of Bhuvaneśvara. The lintel-slabs of all the earlier shrines of the Bhaumakāra-period contain only the figures of eight Grahas, Ketu making its appearance on the architraves from the Gaṅga period onwards."[2] Another conspicuous feature of the Nava-grahas, depicted in the Orissan temples, is that Bṛhaspati and Śukra are shown beardless in the earlier temples but they are shown bearded in the later ones. Bṛhaspati and Śukra are again shown beardless in the fragmentary Navagraha relief found from Sārnāth and now kept in the Indian Museum, Calcutta (Exhibit No. 1536). It survives with only four figures showing, Bṛhaspati, Śukra, Śani and Rāhu. All are two-armed and Bṛhaspati, Śani and Śukra, standing in graceful pose, have each a halo behind his head, and each holds a rosary in his right hand and a water-pot in the left. (Śani's left hand is broken). Rāhu is shown only upto the breast with a fierce-looking face, round protruding eyes and hair, tied-up in a bunch of spiral coils rising upwards (Piṅgaloddhakeśa).

Perhaps, slabs carved with the Navagrahas, were also used for regular Navagraha-worship[3]; they were not always used as architectural pieces. A slab, carved with all the nine Grahas, is now preserved in the National Museum, New Delhi (No. 59.368), (Pl. 20 fig. 2.). Another very fine sculptural relief showing the Navagrahas, is found at Kankandīghi,[4] twentyfour Parganas, Bengal. Here, all the nine Grahas are standing on a lotus pedestal in a very graceful manner. They are shown holding their respective attributes in their hands with their respective cognizances carved below the long double-petalled lotus. The main figures are beautifully carved in very high relief. Bṛhaspati is bearded and the panel starts with the figure of Gaṇeśa. Another Navagraha-slab of this type is now preserved in Patna Museum. (No. Arch. 122.).[5]

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1. J. N. Bannerjea, op. cit. p. 444.
2. Ibid.
3. Ibid.
4. Ibid. p. 445, the relief is now kept in the Aśutosh Museum, the University of Calcutta. See Pl. XXXI, fig. 2.
5. One more Navagraha-slab in which only eight Grahas are shown, is kept in the Patna Museum (see No. Arch. N. 123).

Another peculiar but very impressive mode of the representation of the Navagrahas was to carve them in the twelve-spoked wheel, conveniently called the Navagraha-cakra. One such Navagrahacakra has been discovered in the ruins of Kiching.[1] It rests on its side on a lotus pedestal. All the nine-planets are shown inside the broad rim. Sūrya is seated in the top centre. Rāhu and Ketu are shown on either side in the bottom. Other six Grahas are shown one above the other, three on either side. In the centre of the wheel, there is a four armed figure seated in 'padmāsanamudrā.' As the objects of the hands are indistinct, the identification of the image is not beyond doubt. But J. N. Bannerjea[2] has suggested that it may stand for Brahmā, i.e. Dhātā or Vidhātā. This sculpture was also probably worshipped regularly like the Kankandīghī relief.

SYNCRETIC IMAGES :

SUPREMACY OF SUN-GOD :—

The study of the syncretic images, in some of which the supreme position is enjoyed by the Sun-god,is a very interesting and significant feature of Sun-worship. Many Trimūrti and Chaturmukha-mūrti images have been discovered from all the parts of the country. They may be regarded as the result of the unique theological concept that all the gods are different aspects and manifestations of one God. The idea of the trimūrti-image was the consequence of certain fundamental laws of the Universe. "According to Hindu philosophers these laws consist of creation, protection and annihilation, which repeat themselves in a cycle in the case of every being animate and inanimate.[3] The qualities which bring about these processes are respectively rajas, Sattva and tamas, over which preside the gods Brahmā, Viṣṇu and Śiva who constitute the Hindu triad or Trinity."[4] In the Vāyu Purāṇa, it is clearly stated, "They exist through each other and uphold each other, they are twin parts of one another, they subsist through one another,

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1. J. N. Bannerjea, op. cit., p. 445, Pl. XXX, fig. 1.
2. Ibid. p. 445.
3. V. Natesh Aiyer, ASIAR. 1913-14, p. p. 277.
4. Ibid.

they are not for a moment separated, they never abandon one another."[1]

But to a devotee, his respective God was all these three. Viṣṇu to the Vaiṣṇavites was Brahmā, Viṣṇu and Śiva. In the same way Śiva to the Śaivites was Brahmā, Viṣṇu and Śiva. So was the case with a sun-worshipper also. Sūrya was to him Brahmā, Viṣṇu and Śiva. "It should always be remembered, not only that any one of the Trimūrti may stand for all three, but that any Hindu deity may be regarded as a symbol or manifestation of all the powers of the one God."[2]

Actually, to be more scientific and reasonable, sun is the only object responsible for the creation, preservation and annihilation of all the things, animate or inanimate, on the surface of the earth. Therefore, he was all in all for his devotee. There were many classes of the adherents of the Sun-god. Sir. R. G. Bhandarkar states, "Some worship the orb of the Sun who has just risen as Brahmadeva, the creator, others the Sun on the meridian as Īśvara, the destroyer. He is also regarded as the originator. Some regard the setting sun as Viṣṇu, the protector, and considering him as the cause of the creation and destruction also and as the highest entity worship him. There are some who resort to all the three suns as a triple form."[3] Therefore, the trimūrti-image was meant for the worshipper who had faith in the triple form of the Sun-god. Now it can be stated "that the so-called Ṭrimūrti-images perhaps represent the sun as the one representative of the three gods. The Prayogaratna mentions Rudra as the presiding deity of the Sun. One of the varieties of Brahmā is a form of the Sun-god.... The Brahmā, Viṣṇu (Sūrya-Nārāyaṇa)and Śiva(Rudra) being all directly or indirectly recognised to be identical with the Sun, there is every possibility of the Trimūrti figures representing the Sun-god."[4]

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1. Vāyu P. V. 18-19.

परस्परेण वर्तन्ते धारयन्ति परस्परम्, अन्योन्यमिथुना ह्येते ह्यन्योन्यमुपजीविनः।
क्षणं वियोगो न ह्येषां न त्यजन्ति परस्परम् ॥

2. E. B. Havell, The Ideals of Indian Art, p. 77.
3. R. G. Bhandarkar, Vaiṣṇavism, Śaivism and Minor Religious sects, p. 152.
4. Krishna Sastri, ASIAR., 1913-14, p. 280.

Though the concept of Trimūrti-image culminated in the Purāṇic period, yet its germs are found in the Vedic age, though the deities were named differently. The deities generally grouped together in that age were Agni, Vāyu or Indra and Sūrya. Later on, other gods like Viṣṇu, Brahmā and Śiva became more prominent and took their place. But Sūrya was a competitor for supremacy throughout. In the Purāṇas as in the Vedas, Sun-god was one of the chief deities of Hindus. Many times in the Purāṇas, Sūrya has been invoked as the only supreme God and other deities like Brahmā, Viṣṇu and Śiva have been described as His different manifestations. At one place in the Skanda-Purāṇa it has been stated that this Sun-god is Śiva. Viṣṇu and Brahmā. He has combined all these three in his form.[1] At another place in the same Purāṇa, Sun-god has been stated as saying that He has divided himself into five forms which are variously Viṣṇu, Śiva, Śakti, Gaṇeśa and Sūrya.[2] Again Sun-god has been described as the eternal deity who is above Death. Other gods are bound to perish.[3]

The solar character[4] of the origin of the many important Brahmanical deities can be stated in another way also. Sūrya enjoyed, as we know, a prominent place in the Vedic period, and Viṣṇu was recognised as one of His aspects. Afterwards, he became one of the supreme Gods, and for Vaiṣṇavas, He became the supreme God. The story of the paring off of Sūrya by Viśvakarmā was to emphasize the debt that other Hindu gods owe to Sūrya. The weapons and attributes of other divinities were made out of the polished off portions of the body of the Sun-god. Thus Sudarśana-Cakra, Vajra, Śūla, Śakti etc.

1. Skanda P. Brahma Khaṇḍa, Dharmāraṇya-Māhātmya, Adhyāya 5, Verse 101: अयं हि रुद्र आदित्यो हरिरेष दिवाकरः ।
रविर्हिरण्यरूपोऽसौ त्रयीरूपोऽयमर्यमा ॥ १०१ ॥
2. Skanda P. Vaiṣṇava Khaṇḍa, Adhyāya 3, Verse 4.5.
अहं विष्णुश्च शर्वश्च देवी विघ्नेश्वरस्तथा ।
एकोऽहं पञ्चधा जातो नाट्ये सूत्रधरो यथा ॥
अस्माकं सर्व एवैते भेदा विद्धि खगेश्वर
तस्मात्सौरैश्च गाणैशैः शाक्तैः शैवैश्च वैष्णवैः ॥
3. Ibid, Verse 32.
4. J. N. Bannerjea, I. Ant. Vol. 24, 1925, p 17c.

were each prepared out of the cast-off portions of the body of the Sūrya for Viṣṇu, Indra, Śiva, and Skanda respectively.

By the beginning of the early medieval period, there was keen rivalry between the various sects of Hinduism. In the Purāṇic literature and contemporaneous art one can easily find the glimpse of this rivalry. All the Purāṇas are more or less sectarian in character; and every Purāṇa is devoted to the glorification of one God, say Śiva, Viṣṇu or Sūryə. The Garuḍa Pūrāṇa reserves the highest position for Viṣṇu, though it describes other deities like Śiva, Durgā, Gaṇeśa and Sūrya also. The Bhāgavata Purāṇa also glorifies Viṣṇu. The Śiva Pūrāṇa reserves the supreme place for Śiva, and the Devī Purāṇa for Śakti. The Bhaviṣya Purāṇa, the Sūrya Purāṇa (which is now extant), and the Sāmba Purūṇa, though they describe other gods also, are devoted mainly to a description of the Sun-god. They propagate his greatness and give Him supremacy over others.

The syncretic temples and images shed much light on the point. The Pañcāyatana temple contained the shrines of all the five principal deities; but the main sanctum of the temple was given to the most popular deity of the place. Others were given subordinate positions. The composition of the grouping of the images of the main deities also varied according to the time and place, some one god being either added or dropped. Thus in the Pallava temple at Tiruttani, near Arkonam in Madras State, the deities which we find in the niche on the walls or on the porch are Viṣṇu, Śiva, Brahmā, Durgā and Gaṇeśa.[1] Brahmā here must have held a position superior to that of Sūrya.

But in the Traipuruṣadeva temples, the prominence was given to Sūrya in an attempt to establish the trinity of Sūrya, Śiva and Viṣṇu[2]. It was done in accordance with the Matsya Purāṇa that vows should be made to Śiva, Sūrya, and Viṣṇu. It seems that the groupings of main deities at one place or the composition of all the main gods into one combined image, called Trimūrti or Caturmukha-mūrti came into existence due to the consequence of keen rivalry and competition among the

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1. H. D. Bhattacharya, The Age of Imp. Kannouj, p. 334.
2. Ibid. p. 333.

respective sects. It must have resulted in mutual understanding among them and harmonious relations with each other.

Or, this keen competition and rivalry between the various sects of Hinduism, might have generated a psychological fear in the minds of the people, that by not worshipping gods who are equally great, useful or harmful, there was every chance of being cursed by them. The Purāṇic religious propagandists of various sects had been trying to persuade the people to be the followers of their gods. The result was that people who believed in all of them, started to worship not only one Brahmanical God, whether it was Sūrya, Śiva, Brahmā or Viṣṇu, but all the three or even more.

As this tendency became stronger, every God became all the four or five in himself; and due to this, or due to the tendency to worship all the gods at one place, the concept of Trimūrti or Caturmukha-Mūrti and the temple of Pañchāyatana came into existence. This happened in all the parts of the country, as it is suggested by the presence and discovery of many Trimūrti-images and Pañcāyatana temples in every part of India.

The concept of this type of worship or Trimūrti-image might have been encouraged from political reasons also. By this time, foreign (Muslim) invasions had become quite frequent and the danger of Islām had started to hover on the horizon of Hinduism. Unity was extremely necessary under the circumstances. Therefore, all the sects of Hinduism formed, as it were, a joint and united front to resist the foreign Muhammadan danger on the Indian soil, and called on all sects of Hinduism to blend their gods into one in Trimūrti.

The composite images of the Sun-god combined with other Hindu gods have been found from various places. In an image found from Kāmān, Sun-god has been identified with Śiva. The Vāhanas of Sūrya i.e. seven horses, are depicted under the Śiva liṅga. Another composite figure of Sun and Śiva is kept in the niche of a small temple at Nāgdā.[1] In the upper two hands the presence of Triśūla and Kapāla represent Śiva and the two lotus-flowers in two lower hands are the attributes of Sūrya. In an inscription (8th c.A.D.)

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1. PRASI. (Western Circle), Poona, 1905, p. 62.

found in Nirmand (Kāṅgrā district, Punjab) Śiva has been identified with Sūrya under the name of 'Mihireśvara'[1]. In the Purāṇas, many 'Stotras' are mentioned identifying Śiva with Sūrya.[2] In one entire chapter (73rd) of the Agnipurāṇa elaborate description has been given about the rituals of Sun-worship. It is stated there that the worship of the Sun-god should be performed by the recital of a mantra, named Saṁhāriṇī, in which Śiva has been identified with Sun.[3]

Actually, this type of Sun-worship came into existence due to the expanding Tāntric philosophy which was spreading like fire in all the parts of the country, especially in eastern India in the early medieval period. In the Bṛhattantrasāra of the celebrated Krishnānanda Āgamavāgīśa, there is a section on 'Sūryamantra' where we come across the identifications of Brahmā, Viṣṇu and Śiva with Sun-god.[4] "There is hardly any doubt, however that Sun-worship in its Tāntric form laid particular emphasis on the identity of the Sun with Śiva. Most probably this attitude led to the development of the concept of the composite deity, Mārtaṇḍa-Bhairava whose description, as is well-known, finds a prominent place in the Śāradā-tilaka-tantra."[5] In the Kālikā Purāṇa also, Sūrya has been referred, at least once, as Mārtaṇḍa-Bhairava[6] An unique image of Mārtaṇḍa-Bhairava having three heads ten arms with attributes like Śakti, Khaṭvāṅga, Nīlotpala and Damarū, has been discovered from Maṇḍa (Rajśahi) Bengal.[7] Therefore, the identification of Śiva and Sūrya in the Saṁhariṇī mantra of the Agni Purāṇa and the figure of Mārtaṇḍa-Bhairava clearly indicate the Tāntric influence on Sun-worship.

The composite figures of Sūrya and Viṣṇu and Sūrya and Brahmā have also been found in India. A beautiful combined figure is kept in the Jhalawar museum. It shows the identifica-

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1. I.H.Q., 1948, Vol. 24. 'Sūrya and Śiva, by D. K. Biswas.
2. Agni P. 73. 16-17 (Bibliotheca Indica Ed.) Vol. 1, pp. 210-11.
3. हृत्पद्मे शिवसूर्याय नमः "Agni P. 73, 16, Ibid.
4. Bṛhattantra-Sāra (Basumati Ed.) p. 147. "

ऊं ब्रह्मविष्णुशिवात्मकाय सौराय योगपीठाय नमः

5. D. K. Biswas, I.H.Q., Vol. 26, year 1950, p. 168.
6. Kālikā-Purāṇa, 74. 113, (Bangbasi Ed.) p. 475.
7. J. N. Bannerjea, The History of Bengal, (Decca University) Vol. I, p. 458, plate XVI. 40.

tion of Viṣṇu with Sūrya. The identification of Sūrya and Viṣṇu is also quite clear in the name of Sūrya-Nārāyaṇa, a name of Viṣṇu very popular in the medieval period when Vaiṣṇavism over-powered Sun-cult. Another relief, found from Rūpanagar, Rajasthan, which Rao takes as an example of Sūrya, shows the identification of Sūrya with Brahmā. (Pl. 21, fig. 1.).

Many syncretic images showing the combination of Sūrya, Viṣṇu, Śiva and Brahmā or only of Sūrya, Viṣṇu and Śiva and in which Sūrya is shown as the supreme deity have also been discovered from almost all parts of the country. (Pl. 21, fig. 2). These images generally belong to the centuries of early and late medieval period. Here the description of a few specimens will suffice.

There is one image of Trimūrti, found at Bangaon,[1] in which Sun-god has been shown occupying the supreme position and other three gods are shown just identified with him. Here, Sun is shown with all his emblems and accompaniments. His wife 'Chāyā' and his charioteer Aruṇa with seven horses, (only 3 are seen, rest being broken) are very beautifully shown.[2] There are three side-figures showing bull-faced Mahādeva in sitting posture, standing Viṣṇu with 'Gadā' in feminine grace and bearded Brahmā. All these three are combining into the main figure of the Sun-god. At the top, there are two females shooting arrows. They are apparently helping him in destroying the darkness.

A unique image, representing Trimūrti, is lying near the Sūrya-Nārāyaṇa temple at Somanātha (locally known as Prabhāsa) in Kathiawar. It is seated in Padmāsana on a chariot. The supremacy enjoyed by the God Sūrya is represented by his seven horses which are being driven by a small charioteer who is seated in front of the figure. The figure has three faces, the one facing the full front is disfigured, but the profile ones are more or less distinct. The main figure seems to have worn an Udarabandha and a girdle also. Behind the head is prabhā-maṇḍala (halo). Originally, it had, perhaps, eight or six hands, which are now broken, only stumps

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1. It is situated 13 miles north of Damoh.

2. Rai Bahadur Hira Lal, I. Ant., Vol. 47, 1918, 'Trimūrti in Baghel-khaṇḍa,' p. 136.

of the four on the right and two on the left remain. The emblems of the deities are not known.[1] But enough remains to show that Sūrya was the supreme deity and enjoyed the supreme position in the field of religious worship in that region, along with some other gods of Hinduism, like Viṣṇu, Śiva and Brahmā.

The Caturmukha-relief found from the ruins of Harsha-nātha Sikar, Rajasthan, shows the Sun as the Supreme God-head, comprising in his person the other leading gods Viṣṇu, Siva and Brahmā.[2] This conclusion is evident from many facts. The hands stretched out in front hold two lotuses, bigger than any of the other emblems held by other gods; the god sits in the covering posture, characteristic of Sūrya images of the Kuṣāṇa and Gupta period. The god has four heads (one is hidden) and eight hands. On both sides of the central face with the royal crown of both Sūrya and Viṣṇu, there are two other heads crowned with a Jaṭāmukuṭa, evidently those of Śiva and Brahmā. Other symbols, like trident and snake, disc and conch and book and Kamaṇḍala, showing Śiva, Viṣṇu and Brahmā respectively are present in the other six respective hands. The image is superb in its workmanship and has its own iconographic importance in the sculptures found so far in Rajasthan. Another figure having these characteristics has been found from Markaṇḍa (District Chāndā, M. P.). But Sūrya, the main deity, is shown in standing posture in this relief (Pl. 22, fig. 1).

LITERARY SOURCES :

TECHNICAL LITERATURE[3] :—

Some of the technical works give good details about Sun-icons. Specially, they inform about the solar iconography

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1. Sankalia, op. cit., p. 162, fig. 74. It differs radically from the Sūrya-images found in Northern India as well as in Southern India.

2. It is now preserved in the Sikar Museum, Rajasthan. For further details see P. K. Gode Commemoration Volume, ed. by H. L. Hariyappa and M. M. Patkar, Poona, 1960, pp. 113-116. The sketch of the deity is. given on p. 113. Article, entitled 'Surya as the Supreme Godhead' by H. Goetz.

3. See below App. A. for Sanskrit Texts

prevalent from time to time in different parts of the country. Bṛhat-Saṁhitā, Suprabhedāgama, Aṅśumadbhedāgama, Śilpa Ratna, Viśvakarmāvatāra Śāstra, Viśvakarmā Śilpa, Pūrvakaraṇāgama and Rūpa-maṇḍana should be mentioned in this connection.

Varāha Mihira salutes the Sun-god in the beginning and end of the Bṛhat-Saṁhitā and glorifies Him as the procreator of the Universe and Paramātmā or Supreme Being.[1] Poetically, the Sun is described as the natural ornament of the sky, adorned with rows of thousands of rays that resemble molten gold.[2] He mentions Sun-god again when he prescribes an expiatory ceremony to be observed with hymns addressed to Him and also Varuṇa, Viśvedevas, Brahman, Indra and Viṣṇu in the lustration—ceremony (Nīrājanavidhi) for the horses.[3] He states also that a sacrifice to the Sun, Moon, Cloud and Wind has been ordained at the time of portentous rain.[4]

Varāha Mihira describes the iconographic features of the image of the Sun-god. He prescribes that "the Sun-god's nose, forehead, shanks, thighs, cheeks and breast should be elevated; he should be dressed in the northern style, covering the body from breast to foot. He holds two lotuses, born of his hands, in his arms; wears a diadem; his face is adorned with ear-rings; he has a long pearl-necklace and a girdle round his waist. His face has the lustre of the interior of the lotus; His body is covered with an armour; face pleasant with a smile and has a halo bright with gems (or circle of bright of gems). Such a Sun is auspicious for the architect."[5]

He gives the measurements of the Sun-image and tells us the merits and demerits of the good and bad images. "An idol of the Sun, one cubit high is beneficial, one that measures two cubits in height bestows wealth; those of 3 and 4 cubits lead to happiness and plenty respectively. When it is of larger limbs, there will be trouble from the king, when of shorter limbs, the sculptor will be affected with diseases; when of slender

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1. Bṛhat-Saṁhitā, Verse I, also Ch. CVI, Verse 6, p. 800 Ed. by Pt. Bhushana V. Subrahmaṇya, Two Vols. Banglore, 1947.
2. Ibid.
3. Ibid, Ch. 44 Verse 6, p. 335.
4. Ibid, Ch. 46, Verse 46, p. 356.
5. Ibid, Ch. LVIII, Verses 46-48; see below App. A.1.

belly, impending famine; when of thin limbs, loss of wealth; when it has injuries, the maker will die through the fall of a weapon; when it is bent on the-left side it kills his wife; on the right, it robs him of his life; when its eyes are turned upwards, he will become blind; when bent down-wards, he will have worries. Thus, the good and bad effects of all images will have to be assessed as in the case of Sun-god."[1]

He gives rules about the installation of the Sun-images. According to him, "the images should be invoked with auspicious Vedic hymns before they are installed."[2] He prescribes the installation of the image of the Sun-god by the Magas.[3] Probably, they are the Maga Brahmins[4], said to have been brought by Sāmba, from Śakadvīpa. He states "The priests who install the image of Viṣṇu, should be Bhāgavatas; of the Sun, Magas; of Śiva, the Pāśupatas (Ash-smeared one); of the divine mothers, those adept in the rites of the Mother's Circle; of Brahman, Brahmins; of the Buddha (all benevolent of serene mind), the Śakyas; and of the Jinas, the naked monks. These different priests have to perform, according to the rules peculiar to each sect, the ceremony for the God, whose devotees they are."

It seems that by the time of Varāha Mihira, a class of Brahmins, known as the Magas, had come to monopolise the worship of the Sun-god at least in some parts of the country and were regarded as specially devoted to Him.

Varāha Mihira describes the iconographic features of Revanta also. He says that Revanta (Sun's son) should be seated on horse-back with the companions of hunting and sports[5] etc.

Suprabhedāgama and Aṅśumadbhedāgama describes the Sun-god as having two hands holding a lotus flower in each and raised upto the level of the shoulders. "He should wear only one cloth and the body should be covered (with a coat) as 'in Northern India'. The fabric of the coat should be so

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1. Ibid, Ch. LVIII. Verses 49-52; see below App. A.1.
2. Ibid, Ch. LX, Verse 10.
3. Ibid, Ch. LX, Verse 19.
4. Bṛhat Saṁhitā (Text, Edited with Utpala's Commentary by Sūdhakara Duvedi) Vol. II, p. 797.
5. Ibid, Ch. LVIII, Verse 56, see below App. A. 1.

delicate in texture as to make portions of the body visible through it. There should also be Yajñopavīta on his person, on the right side of Sūrya, there should stand Uṣā and on the left, Pratyuṣā."[1]

According to the Āgamas, the image of the Sun should be placed in the centre of the planets. His car should be shown with a lion-flag and one wheel ('ek cakra') and should be drawn by seven horses driven by Aruṇa, the charioteer.

Tne Aṅśumadbhedāgama prescribes red colour for the garment of the sun. According to it, Sun-god should stand on a lotus pedestal (padmapīṭha), encircled with halo (prabhā-maṇḍala), and wear coronet, Kuṇḍala (pendents) and necklace. The Śilpa-Ratna adds two figures, one on each side showing Dvārapālakas named, Maṇḍala and Piṅgala respectively. It further states that the Kirīṭa (crown) of Sūrya should be made of 'puṣparāga' or ruby.

The Viśvakarmā Śilpa describes Sun-god with the same characteristics, but adds that the breast of the deity should be covered with a Kañcuka i.e. a coat of mail or a close-fitting garment.[2] The text states, thus, the iconography of Sun-god, "His great chariot has one wheel and is drawn by seven horses. He has a lotus in each hand, wears an armour and has a shield over his breast. He has beautiful straight hair, is surrounded by a halo of light, and has good hair and apparel. He is decorated with gold ornaments and jewels and has on his right side the figure of Nikshubhā and on the left that of Rājñī (queen). They have all sorts of ornaments and their hair and necklace are bright. The sun-gods' chariot is called 'makaradhvaja'. He wears a crown and his figure is surrounded by a halo. Daṇḍa (yama) is represented as one faced and Skanda as having a bright conch-shell. These two figures with the form of man are placed in front. 'Varca' on a lotus is placed on a horse. His body is represented as lustrous and he is a giver of light to all the worlds. A Sūrya-maṇḍala is to be made by placing nutmeg and vermillion. He (Mitra) has four hands or only two with jewels adorning them. In both of his hands, there

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1. Rao, op. cit. p. 306.
2. एक चक्रं ससप्ताश्वं ससारथि महारथम् ।
हस्तद्वयं पद्मधरं कञ्चुकवर्मवक्षसम् ॥ –विश्वकर्माशिल्प

are lotuses. He is seated on a chariot drawn by horses of variegated colour. His two gate-keepers Daṇḍa (yama) and Piṅgala (Agni) have swords in their hands."[1]

According to the Viśvakarmāvatāra Śāstra, the Sun-god should be placed on a divine one-wheeled chariot with seven horses driven by the charioteer, who is no other than Aruṇa the younger brother of Tārkshya. He should be wide chested, red coloured, and beautiful like a water-lily. A thousand brilliant rays should enamate from him, and he should be adorned with jewelled ear-rings. The body of the image should be covered by a coat of mail. He should hold two beautiful lotuses by their stalks and the lotus-blossoms should be shown parallel to the shoulders."

Thus, it should be noted that the Aṅśumadbhedāgama, Suprabhedāgama and Śilparatna, which are South Indian treatises, describe the features of a Sun-image in vogue in south India. On the other hand, Viśvakarmā Śilpa and Viśvakarmāvatāra-Śāstra describe the features generally found in the North Indian sun-images. But it is interesting to find even a south Indian work, the Pūrva-Karaṇāgama, giving the features generally found in north Indian sun-images. In the same way, Rūpamaṇḍana, a late north Indian work, lays down the rules for carving the sun-image with the features prevalent in the southern part of the country.

The Pūrvakaraṇāgama states that sun-god should be shown seated in his car drawn by seven horses driven by the charioteer.[2] It describes His body as covered with a coat of mail

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1. Translated by Nagendra Nath Vasu, As quoted by Rao, op. cit. Vol. I. Pt. II, pp. 302-303.

2. It should be noted here that exactly this line occurs also in the Viśvakarmāśilpa. In the same way, Viśvakarmāvatāra Śāstra and Rūpamaṇḍana have some common phrases or lines. In this context, Dr. J. N. Bannerjea's observation is worth-quoting. "Texts or portions of texts are in many cases, the same in two different works, showing that either one borrowed from the other or both drew from a common source. On the other hand, different manuscripts or editions of the same work are found to contain varying texts, though there is no great discripancy in the delineation of the essential features of the images. Then again, the texts in many cases are so very corrupt and there are so many copyists' mistakes on account of unintelligent copying, that we must be very cautious in drawing any far-reaching conclusions from a mere consideration of these texts without reference to corresponding icons to bear out their evidence." I. Ant.' 54, p. 165.

(Kañcukāñcita-vigrahaṃ) and His legs having kaṭakas ('pādausakaṭakau'). It mentions the twelve Ādityas and names them as Vaikartana, Vivasvān, Mārtaṇḍa, Bhāskara, Ravi, Lokaprakāśaka, Lokasākshī, Tṛivikrama, Āditya, Sūrya, Aṅśumān and Divākara. They are described as two-armed and two-eyed. They stand on lotus and hold lotuses in their hands. They wear red garments, sacred thread and ornaments. It prescribes the carving of these Ādityas in the Sūrya-maṇḍala.[1] On the other hand, Rūpamaṇḍana, a late work of Maṇḍana, an artist of Rajapūtānā, (Rajasthan), gives the simplest form of Sun god prevalent in the south and "does not contain the well-known iconographic traits of the Sūrya-images of the north.[2]" The reason for this probably was the fact that Maṇḍana hailed from Gujarat which always had fairly intimate contact with the South and has been the meeting ground of southern and northern ideas and motives.

In this way, these works, ultimately show a blending of the two traditions of the carving of the sun-images, prevalent in different parts of the country, because "there can be no denying the fact that sometimes texts belonging to one group showed traces of their contact with that belonging to the other."[3] It should also be noted here that the same tendency is seen in the actual finding of the Sun-images bearing the characteristics described by these literary works.

Bhojadeva mentions eight types of Sun-temples in his book, the Samarāṅgaṇa Sūtradhāra. These are Gavaya, Citrakūṭa, Kiraṇa, Sarvasundara, Śri Vatsa, Padmanābha, Vairāja, and Vṛtta. He prescribes the erection of these eight types of auspicious sun-temples.[4]

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1. As quoted by J. N. Bannerjea, JISOA. Vol. XVI, 1948 pp. 65-66; c.f. Rao, op. cit. Vol. I, Appendix. I, c. pp. 83-9.

2. J. N. Bannerjea, Development of Hindu Iconography, (1st ed.)

3. J.N. Bannerjea, Ibid, Vide also JISOA. Vol. XVI, 1948 f.n. I, pp. 65-66. "as the Pūrva-karaṇāgama, probably a south Indian work seems to have been influenced by north Indian tradition, the Rūpamaṇḍana, a comparatively late north Indian compilation, appears to have collected much of its matter from the South Indian works; in its account there is no explicit reference to the north Indian details. The Pūrva-Karaṇāgama-list of the Dvādaśādityas widely differs." J. N. Bannerjea.

4. Samarāṅgaṇa Sūtrādhār, Vol. II, p. 115, Ch. 58, verses 10-11 (Baroda, 1925).

Hemãdri quotes from many sources passages connected with Sun-worship and its fasts. He prescribes the donation of the image of the Sun-god and quotes Vṛddha Gautama in this connection. One should donate, we are told, one or more auspicious images of Sun-god, having two hands with a lotus flower put in each, seated on a chariot, decorated with red clothes, ornamented well with Kuṁkuma , garlands and gems.[1] He also mentions the donation of a bed for the Sun-god[2] and many other gifts to be made at the time of solar eclipse. Prescribing the gift of a temple, dedicated to Sun-god, he quotes a passage from the Bhaviṣya Purāṇa, which says that one should erect the temple for the Sun-god, made either of earth, or of stones or of fire-baked bricks, in accordance with his resources, and should donate it along with useful things, food and wealth.[3]

He prescribes a fast, called Kālottarārka Sūrya-Vrata' which was to be kept on the Sunday of Kārtika (Āśvina) if it fell on the fourteenth day of the white fortnight.[4] The objective was to get a son. In this connection, he quotes passages from the Padma and the Bhaviṣya Purāṇas.

SECULAR LITERATURE :

Sūrya has been invoked even in the pure literary works of the age. Kālidāsa has mentioned, while describing the penance of Pārvatī, the yogic poses etc., assumed while concentrating on the Sun. The face of Pārvatī got hot as she undertook the penance amidst the five fires including Sun.[5] In Vikramorvaśīyam, more than once, Sūrya has been given due praise.[6] In Raghuvaṁśa, Kālidāsa has mentioned Aruṇa as destroying the darkness.[7] He knew the fact of peeling off the sun into

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1. Hemādri, Chaturvarga Chintāmaṇi , Vol. I, (Ed. by Pt. Bharata Chandra Śiromaṇi, Bibliotheca Indica, Publication, 1873) p. 757, Ch. 11.
2. Ibid, Ch. 9.
3. Ibid, p. 664.
4. Hemādri, Vol. II, Part II, Vrata Khaṇḍ, p. 65; See also pp. 794-95, Ch. 27. (Bibliotheca, Calcutta Ed. 1879, Ed. by Pt. Yogeśvara Bhattacharya.)
5. Kumāra-Sambhavam Ch. 5. also "Sūrya-niviṣṭa dṛṣṭiḥ" in Raghu. Canto 14, Verse 66.
6. 'Bhagavataḥ Sūryasya', Bhagavataḥ Sūryasyupasthānam Kurvaḥ,'.
7. Raghuvaṁśa, Canto 5, Verse 71.

human form by Viśvakarmā.[1] He has mentioned one ray of the Sun known as Amṛta which impregnated water and gave it power to sustain the life of the beings.[2] Sūrya has also been described by him as destroyer of sin and darkness.[3]

During this period, besides the worship of idols of Sun-god, Sūrya was also worshipped in its physical form of the great luminary, coming every day in the sky in the morning. This was an old way to worship him prevalent in the Vedic Āryans. After taking bath early in the morning and wearing a white silken garment, Prabhākara Vardhana knelt towards the east upon the ground within a circle smeared with saffron paste. He offered red lotus to the sun, as if he presented even his own heart to him.

Afterwards, thrice a day, morning, noon, and evening, he muttered the sacred Ādityahṛdaya mantra.[4] This Āditya hṛdaya stotra has also been mentioned in the Rāmāyaṇa of Vālmīki and the Purāṇas like Skanda and Kūrma. These devotees by concentrating on the visible luminary of sky tried to please that abstract form of the God which remains hidden behind the physical form of the Sun god, visible in the sky.

This was the great age of Sun-worship in India, Even the 'Stotras' were written regarding the Sun-god. Mayūra composed one "Sūryaśataka" (a book of hundred verses in the praise of the God Sun). The epithets of the Sun used by Mayūra, describe the radiant beauty of his rays.[5] Some verses refer to the ability of the Sun god to bring heat and light.[6] He has been described as the stimulator and maintainer of the universe, movable and immovable. This idea has got a very long and deep root in Indian religious philosophy going back upto the down of the Vedic civilization. Sometimes, he is identified with the Veda.[7] But there is nothing in the 'Stotra' to suggest a Sun-icon. This shows the continuance of the Old Vedic tradition in higher circles.

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1. Ibid, Canto 6, Verse 62.
2. Śauribhiriva Nādibhiramṛtākhyābhiraśmyaḥ', Ibid, Canto. 10, Verse 58.
3. Ibid, Canto 17, Verse 74.
4. Harsha, Charita Ch. IV, p. 123.
5. Sūrya-Śataka, Verses 1-43.
6. Ibid, Verses 85-87, 95-96.
7. Gāyatrī-Mantra.

Bhavabhūti has also saluted Sūrya in the 'Nāndī' verse of the Mālatī Mādhava.[1] Bhaṭṭanārāyaṇa,—the writer of Veṇi-Saṁhāra, speaks of the worship of the rising sun with the offerings of water, sandal-paste, lovely flowers and with salutation[1a].

Kathā-Sarit-Sāgara mentions, though very rarely, some of the solar gods. Tvaṣṭā, Bhaga, Aryaman and Pūṣan are spoken of respectively as the father of Mahaugha, Ārohaṇa Utpāta and Vetravat who are described as great warriors.[2] OneA hyākhya i.e. a serpent and his hosts, are shown fighting with the Sun-god in a battle between-the gods and the Asuras.[3]

At one place, Gaṇeśa, while being propitiated, is called the chief of the Gaṇas, Yama, the Sun, Viṣṇu and Śiva.[4] The two Aśvins are described fighting with a king, named Sunitha, in a battle.[5] In a simile, Sun-god is described having seven horses in his chariot.[6] Rāhu is also mentioned as an Asura.[7]

Śri Harsha, the author of Naiṣadhīya Charitaṃ gives some information about Sun-worship. He mentions Aruṇa,[8] the charioteer of the Sun-god and also an island, named Plaksha which was situated adjacent to Śakadvīpa and contained a large number of the adherents of Sun-god[9] (Saurāḥ).[10]

THE PURĀṆAS (EXCEPTING THE BHAVIṢYA PURĀṆA)

The Purāṇas give much information about Indian sun-worship. They shed light on the concept of Sun-god, His position among other Hindu gods and deal with many other connected problems in this regard.

In the Purāṇas, Sun-God is praised several times. In the Mārkaṇḍeya Purāṇa, the Sun-god is given epithets like 'abode of knowledge', 'cleanser of darkness', 'stainless and

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1. Mālatī Mādhava, Act I, V. III
1a. Veṇī-Samhāra, Act II.
2. Ocean of Story, Vol. IV, Ch. XLVIII, p. 80. Somadeva's Kathā-sarit-Sāgara, Tr. by C. H. Tawney, Ed. by N. M. Penzer. (Ist Ed.)
3. Ibid, Vol. VIII, p. 148.
4. Ibid, Vol. IV, Ch. LV, p. 213.
5. Ibid, Vol. IV, Ch. L, p. 110.
6. Ibid, Vol. II, Ch. XVIII, p. 57.
7. Ibid, Vol. I, pp. 197-200.
8. Naiṣadhiya Charitam, 2. 80.
9. Ibid. 11. 76.
10. Mānasōllās, composed by Someshvara, describes the iconography of the Sun-god. It holds the popular view about the features of a sun-image. See App.A-9a

supreme Soul', and 'universal cause'. He is also described as 'the highest and the lowest', 'material and non-'material', 'minute and yet existing in massive shape.'[1] He is prayed by Brahmā and is described as the cause of all[2], as primeval power, as existing in the forms of water, earth, wind and fire,[3] as the protector of the world in five ways.[4] Even Aditi[5], whose son he was as Mārtaṇḍa,[6] prayed to Him.

The Agni Purāṇa states that the Sun-god is another manifestation of god Viṣṇu who is extolled and glorified in the hymns of the Ṛgveda and is the source of all good and evil.[7] The Matsya Purāṇa prescribes the worship of all the four gods namely Brahmā, Sūrya, Viṣṇu and Śiva without regarding them as non-different from one-another.[8]

The Garuḍa Purāṇa enjoins one to recite the Gāyatri mantra belonging to the Ṛg, Yajush and Sāmaveda, and to adore and salute the Sun "the god of gods'. Here, he is addressed as Khakholka, and described as the cause of the three-fold worlds. He is the embodiment of knowledge and is identified with Brahmā, water, fire, juice, earth, heaven, sky and eternal Rudra.[9] The Brahma Vaivarta Purāṇa once, prescribes to worship Sūrya with a mantra[10] and describes Him as the eye of the three worlds, as the lord of the universe, as the germ of action, as the harbour of mercy and as a symbol of action itself. He is again described as the supreme Lord, the image of every thing and the witness of all.[11]

The Brahmāṇḍa Purāṇa speaks of the Sun-god as the cause of all the activities of the world. He is the creator of

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1. Mārkaṇḍeya P. Tr. by F. Eden Pargiter, Calcutta, 1904, Canto, 78, Verse 3-14, p. 459.
2. Ibid, Canto, 103, Verse 7.
3. Ibid. 103, 8.
4. Ibid. 103. 9.
5. Ibid. Canto, 104.
6. Ibid. Canto. 105.
7. Agni P. (Tr. by Manmath Nath Dutta) Vol. I. 120-33.
8. Matsya P. Ch. 52, Verse 23, Tr. Ed. by Mayor B. D. Basu, pt. I, p. 160. (Pāṇini Office, Allahabad).
9. Garuda P. (Sarasvatī Ed. Calcutta) Tr. by M. N. Dutt, Ch. 50, p. 132.
10. The Brahma Vaivarta P. Ch. 19, (Ganeśa Khaṇḍa) Tr. by Rajendra Nath Sen, (Pāṇini Office, Allahabad).
11. Brahma Vaivarta P. (Allahabad,) Ch. XIX. p. 38.

days, nights, months, seasons and year. He is the root of all the works of the human beings (prāṇi-vyavahāra). He is the producer of the vegetables, corns, food, fruits, flowers and medicines and controller of all the Grahas and Nakshatras i.e. planets. He is the sustainer of all the movable and immovable worlds.[1]

It describes the twelve aspects of Sūrya, namely Indra, Dhātṛ, Bhaga, Pūṣā, Mitra, Varuṇa, Aryaman, Aṁśu, Vivasvān, Tvaṣṭā, Savitā and Viṣṇu. It states that Sūrya is known as Varuṇa in the month of Māgha, Pūṣā in the month of Phālguna, Aṁśu in the month of Caitra, Dhātā in the month of Vaisākha, Indra in the month of Jyeṣṭha, Savitā in the month of Āṣāḍha, Vivasvān in the month of Śrāvaṇa, Bhaga in the month of Bhādrapada, Parjanya in the month of Āśvina, Tvaṣṭā in the month of Kārtika, Mitra in the month of Mārgaśīrṣa and Viṣṇu in the month of Pauṣa."[2] This Purāṇa also describes the glory of Gāyatrī.[3] It mentions various rays of the Sun and describes nine Grahas.[4]

The Liṅga Purāṇa states that the Sun-god is the maker of rain. It identifies him with other gods and various forces of the nature and says that He is the universal order (Ṛta), truth, wind, sky, Ātmā, Manas, Manyu, Mṛtyu, Lokapāla, Hari, Brahmā, Rudra, and Māheśvara. It identifies Hari with Tṛinetra, half of whose body is that of a woman ('ardhanārīvapuḥ'). He is also Indra. He is the highest Śiva (,Paramaḥ Śivaḥ').[5]

Sun-god described in the Padma Purāṇa is again identified with Brahmā, Viṣṇu, and Māheśvara, in whose forms He is manifested.[6] It describes twelve Ādityas, and names them as Mitra, Viṣṇu, Varuṇa, Sūrya, Bhānu, Tapana, Indra, Ravi, Gabhasti, Yama, Hiraṇyaretas and Divākara. These shine respectively in the months of Mārgaśīrṣa, Pauṣa, Māgha, Phālguna, Caitra, Vaisākha, Jyeṣṭha, Āṣāḍha, Śrāvaṇa,

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1. Brahmāṇḍa P. Ch. 24.
2. Brahmāṇḍa P. (Pūrva Bhāga) Ch. 24. 34-37 (Venkat. Ed.)
3. Ibid, Ch. 21.
4. Ibid, Ch. 24.
5. Liṅga P. (Calcutta, 1960) Ch. 54.
6. Padma P. (Ed. by M. C. Apte, Ānandāśrma, 1893) Sṛṣṭi Khaṇḍa, 76.23.

Bhādrapada, Aśvina and Kārtika.[1] It gives also an important mantra ('Mahāmantra') in which He is called Sahasrabāhu, Padmahasta, Varuṇa,Timiranāśaka and Sahasrajihvā[1a]. Again, it mentions some of His chief (Mukhya) names as Tapana, Tāpana, Kartā, Hartā, Māheśvara, Lokasākshī, Trilokeśa, Vyomādhipa, Divākara, Agnigarbha, Mahāvipra, Khaga, Saptāśvavāhana, Padmahasta, Tamobhedī, Ṛgveda, Yajuṣa-maga, Kālapriya, Puṇḍarīka and Mūlasthāna.[2]

In the Brahma Purāṇa, gods like Brahmā are represented as praying to wash away the darkness and defeat the Asuras.[3] He is spoken of highly[4] and described as the cause (foundation) of all the three worlds. He causes rain which produces food, source of all life. All things originate from the Sun and all go to Him after death. He is the giver of emancipation. He is the goal of all Ṛṣis and the Yogīs, the objective of their penance and concentration or Samādhi, and the originator of days, nights, fortnights, months, years, seasons and yugas. Without Him, nothing is possible on the earth.[5] It mentions His twelve well known names as Āditya, Savitā, Sūrya, Mihira, Arka, Prabhākara, Mārtaṇḍa, Bhāskara, Bhānu, Citrabhānu, Divākara and Ravi.[6] Then it enumerates twelve Ādityas, namely Viṣṇu, Dhātā, Bhaga, Pūṣā, Mitra, Indra, Varuṇa, Aryaman, Vivasvān, Aṅśumān, Tvaṣṭā and Parjanya and states that they are the causes of different months in a year.[7] It gives twenty one holy names of Bhāskara[8] (Sun-god) viz. Vikartana, Vivasvān, Mārtaṇḍa, Bhāskara, Ravi, Srīmān, Loka-Prakāśaka, Loka-Cakshu, Māheśvara, Loka-Sākshī, Ṭrilokeśa, Kartā, Hartā, Tanūnpāta, Tapana, Tāpana, Tamisrahā, Śuci, Saptāśvavāhana, Gabhastihaṣṭa and Brahmā. Again it enumerates hundred and eight names of Sun-god viz. Sūrya, Aryamā, Bhaga, Tvaṣṭā, Pūṣā, Arka, Savitā Ravi, Gabhasti-mānaja, Kāla, Mṛtyu, Dhātā, Prabhākara, Prthīvyāpa, Teja,

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1. Ibid, Verses 24-28.
1a. Ibid, Verses 30-36.
2. Ibid, Verses 39-41.
3. Brahma P., Ch. 33.
4. Ibid, Ch. 31.
5. Ibid,
6. Ibid, Verse, 16.
7. Ibid, Verse 17 ff.
8. Ibid, Verses, 31-33.

Kha, Vāyu, ; Pārāyaṇa, Soma, Bṛhaspati, Śukra, Buddha, Aṅgāraka, Indra, Vivasvān, Dīptāṁśu, Śuci, Sauri, Śanaiścara, Brahmā, Viṣṇu, Rudra, Skanda, Vaiśravaṇa, Yama, Vaidyuta, Jaṭhara, Agni, Indhana, Dharmadhvaja, Vedakartā, Vedāṅga, Vedavāhana, Kṛta, Tretā, Dvāpara, Kali, Kalā, Kāṣṭhā, Muhūrta, Kshapā, Yama, Kshaṇa, Samvatsarakara, Aśvaṭha, Kālacakra, Vibhāvasu, Puruṣa, Śāśvata, Yogin, Vyaktā-vyakta, Sanātana, Kālādhyaksha, Prajādhyaksha, Viśvakarmā, Tamonud, Varuṇa, Sāgara, Om, Aṁśa, Jīmūta, Jīvana, Arihā, Bhūtapati, Sraṣṭā, Samvartaka, Vahni, Ananta, Kapila, Bhānu, Kāmada, Sarvatomukha, Jaya, Viśala, Mana, Suparṇa, Bhūtādi, Śighraga, Prāṇadhāraṇa, Dhanvantari, Dhūmaketu, Ādi-deva, Aditisuta, Dvādaśātmā, Daksa, Pitā, Mātā, Pitāmaha, Svargadvāra, Prajādvāra, Mokshadvāra, Tṛviṣṭapa, Dehakartā, Praśāntātmā, Viśvātmā, Carācarātmā, Sūkshmātmā and Maitreya.[1]

All these lists are significant. The first one mentions the twelve forms with which Sun-god encircles the entire earth and heaven. As twelve Āditya He is the life of all and controller of all that exists. As Indra, for instance, He is ruler of all lords and destroyer of enemies. As Dhātā, he creates many types of creatures. In the form, stationed in clouds he sends rain through his rays. As Tvaṣṭā, he is in all the plants and herbs. As Pūṣā, He abides in food and protects all the people. As Aryaman, he moves in the form of wind and abides among gods only. In the form of Bhaga, he lives in the bodies of all beings. As Vivasvān, he is in Agni and digests the food of all people. As Viṣṇu, he is always born to destroy the enemies of gods. As Aṁśumān, he abides in wind, and delights all creatures. As Varuṇa, he lives in water and sustains the people. As Mitra, he is on the river, Candra' for the welfare of all the people.[2] The third list identifies Sūrya not only with all the Ādityas, but also the navagrahas, the three forms of of the Supreme Spirit, the pañca mahābhūtas, the yugas, and the like, and describes him as the source of Prajñā, Svarga, Moksha, in fact of every thing that a man might desire, The

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1. Ibid. Ch. 33. This list is almost the same as given in the Mbh.

2. Ibid, Ch. 30, Verses 26-29. Perhaps this would suggest that the god of Multan on the river Candrabhāgā was also called Mitra.

Sun-god of this list can easily be described as Saguṇa Brahma or Iśvara.

The Skanda Purāṇa describes the importance of Gāyatrī-mantra and gives seventy names of Sūrya.[1] It depicts Sun-god as Tṛideva i.e. Brahmā, Viṣṇu and Maheśa in one form, stating that Aryaman, i.e. Sūrya, comprises these three gods in himself.[2] Once Sun-god is represented as praying to Śiva and being helped by him. Once Pārvatī is represented as worshipping Sun-god, even before worshipping Śiva.[3] The Kārtika-māsa-Māhātmya of Vaiṣṇava -Khaṇḍa of the Skanda Purāṇa states that Sun-god showed himself in five forms, namely Viṣṇu, Śiva, goddess, Gaṇeśa and Sūrya,[4] like a 'Sūtradhāra' in a drāmā. It shows that other gods and goddesses are His manifestation. At another place, Śiva has been identified with Sūrya and mentioned as having all the twelve Ādityas in himself.[5]

In the Brahma Purāṇa, Sun is mentioned as the son of Aditi. Once He is shown conferring on Aditi the boon that he would take birth as her son.[6] The Purāṇas describe also other members of the solar family and mention his two wives, Saṅjñā, and Chāyā, and the issues namely Nāsatya, Dasra, Revanta, Yama, Sāvarṇi (Saturn) and Yamunā.[7] The Vāmana Purāṇa mentions Tapatī as another daughter of Sun-God,[8] and describes her union with Saṁvaraṇa. The Purāṇa states that Manu, Yam and Yamī took birth from Sanjñā and Saturn, Manu and Tapatī were born from Chāyā.[9] But the Viṣṇu Dharmottara Purāṇa names the sons of Chāyā as Savarṇa and Saturn (Śanaiścara).[10] The Padma Purāṇa names Sūrya's

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1. Skanda P. (Kāshī Khaṇḍa,), (Lucknow Ed.). pp. 98-103.
2. Ibid. (Brahma Khaṇḍa) Ch. 5, Verses 100-101.
3. Ibid, Māheśvara Khaṇḍa (Aruṇācala Khaṇḍa,) Ch. 4, Verse 19, p. 25.
4. Ibid, Vaiśṇava Khaṇḍa, (Kārtika-Māsa-Māhātmya) ch. 3, verses 16-20.
5. Ibid, (Revā-Khaṇḍa), ch. 14, verses 25-26, p. 94.
6. Ibid.
7. Mārkaṇḍeya (P. Tr. by F. Eden, Pargiter), Calcutta, 1904, pp. 460-61; Viṣṇu Dh. P. (Sri Venka. Ed. Bombay) Pt. I, Ch. 106; vide also Padma P. Ch. 8.
8. Viṣṇu P. Khaṇḍa 3, Ch. 2, p. 209.
9. Ibid.
10. Viṣṇu Dh. P. Part I. ch. 106; see also Brahma P. ch. 6, 32.

wives as Saṅjñā, Rājñī, Prabhā and Tvāṣṭrī.[1] The Brahma Purāṇa states that Saṅjñā is the same as Uṣā (also called Tvāṣṭrī) and Chāyā is the same as Savarṇā.[2] The Viṣṇu-dharmottara Purāṇa names them as Rājñī, Rikshubhā, (Nikshubhā), Dau, Chāyā, Bhū, Prabhā and Suvarcasā.[3]

Revanta is described as the king of the Guhyakas, and is shown bearing sword, shield and armour, mounted on horse back, furnished with arrow and quiver.[4] According to the Purāṇas, he is to be worshipped by one desirous of possessing a splendid stud of horses."[5]

The Viṣṇu Dharmottara Purāṇa describes the ways to invoke the Nāsatyas i.e. Aśvinīkumāras[6] and mentions some vows to be observed in their worship.[7]

Goddess Gāyatrī is also invoked in the Purāṇas. The Liṅga Purāṇa speaks of her glory and states that she is the means to attain Brahma.[8] The Padma Purāṇa shows Rudra invoking this goddess. She is described as having a fair, slim body with two hands holding the horns of a deer ('eṇaśriṅga') in one and a lotus flower in the other. She wears a silken garment with an upper red cloth. She wears a garland on her breast and has ear-rings.[9] She is described as the giver of prosperity and sons and is identified with many other goddesses also.

The Purāṇas give some legends connected with solar worship. Almost all of them describe the legend of Saṅjñā and Sūrya.[10] In short the story is described thus, "Saṅjñā,

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1. Ibid.
2. Brahma P. Chs. 6, 32, 89.
3. Viṣṇu Dh. P. Part III, ch. 67.
4. Mārkaṇḍeya P.-p. 460.
5. Garuḍa P. Ch. 86, p. 235; Viṣṇu Dh. P. Part I, ch. 106.
6. Viṣṇu Dh. P. Part II, ch. 103.
7. Ibid, ch. 130.
8. Liṅga P. Ch. 23. verses 50-57.
9. Padma P. (Ed. by M. C. Apte, Ānandāśrama, 1893), Sṛṣti Khaṇḍa, ch. 17.
10. Mārkaṇḍeya P. Chs. 77-78 and Ch. 106; Matsya P. ch. 52; Viṣṇu P. Khaṇḍa 3, Ch. 2, p. 209; Śiva P. Part 5, ch. 35, p. 90; Viṣṇu Dh. P. (Śri Veṇkat, Bombay), Part 1, ch. 106; Brahma P. (Ānandāśrama, 1893) ch. 6, 32, 89; Skaṇḍa P. (Kāśī Khaṇḍa) (Uttarārdha) Ch. 59, pp. 202-208; Skaṇḍa P. (Prabhāsa Khaṇḍa) ch. 9; Harivaṁśa P. (Lucknow Ed.) ch. 9 p. 45

the daughter of Tvaṣṭā was married to Sun-god and gave birth to Manu, Yama and Yamunā. Afterwards, being unable to bear the lustre of Sūrya, she left her figure (Chāyā), in her place, and went to practise austerities. When, Sūrya went to his father-in-law, he pared Him to diminish His lustre. But he pared him only upto the knees. Then, Sun-god went to his wife, Saṅjñā who was performing penance in the form of a mare. He immediately took the form of a horse and their union gave birth to Aśvinīkumāras and Revanta.

Another solar legend, described in almost all the Purāṇas, though with slight differences, deserves mention. Sāmba, a son of Kṛṣna by his queen Jāmbavatī, was cursed by his father to become a leper. Then he was advised by Nārada to worship Sun-God. He built a Sun-temple at Mūlasthāna on the bank of river Candrabhāgā, and brought Maga Brahmaṇas from Śakadvīpa to act as priests of the temple.

These legends get repeated though with some variation, many times even in one and the same Purāṇa. For example, in the Mārkaṇḍeya Purāṇa cantos 77-78 do not state the paring of the Sun's body in the Śakadvīpa, Sāmba's leprosy and his bringing of the Magas etc. But canto 106 of the same Purāṇa gives the two legends with all these details.[1] The venue of the paring of the body of Sūrya differs. All the Purāṇas, except the Skanda and the Brahma, state that He was pared off in Śakadvīpa . But the Skaṇḍa[2] and the Brahma[3] Purāṇas name the parer as Viśvakarmā and put the paring off in Prabhāsa Khaṇḍa i.e. modern Saurāṣtra. This probably means that in due course Prabhāsa became such an important centre of

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1. But the canto appears to be a late interpolation.
2. The story of Saṅjñā and Sūrya is related in Prabhāsa Khaṇḍa of the Skanda P. This is related by Śiva to Parvati who asked the cause of the creation of Prabhāsakshetra and who asked about the name of Prabhāsa. It is stated here that Tvaṣṭā was born in this region where he pared off Sūrya in his human form, and due to that a prabhā, that is divine light, came out and due to that the whole region became known as Prabhāsa. (The Skanda P. Prabhāsa Khaṇḍa, ch. 9.)
3. The Brahma P. once (ch. 32) mentions that Sun was pared off in Śakadvīpa by Viśvakarmā upto the knees. At another place (ch. 89) it states that Tvaṣṭā pared Him in the region, near Somanaṭha, which is known as Prabhāsa, which is situated in Saurāṣtra. This can help in the identification of Śakadvīpa with Saurāṣtra, if the provenance of the paring off of the sun is taken into consideration.

Sun-worship that it was no longer necessary to look to a foreign land as the first habitat of solar worship.

The paring of the body of Sūrya by Viśvakarmā throws light on solar iconography.[1] The Matsya Purāṇa states that Sūrya did not allow him to pare off any part of his feet. Therefore, they remained unpared and very dazzling.[2] That is why nobody should carve the feet of the Sun in his image for the purpose of worship, even the stone should remain unpared. Further it warns that one who makes the feet of the Sun in his image goes to hell and suffers from leprosy. "Let therefore no one make the feet of the Sun, even in pictures or temples."[3]

The Matsya Purāṇa gives a very vivid description of the iconographic features of the Sun-god. Once it says that the image of the God Sun (who causes the lotus to bud) should be made as seated on a lotus with two hands holding two lotus flowers.[4] "The image of the Sun should be made with beautiful eyes, seated in a chariot and holding a lotus. There should be seven horses and one cakra (wheel) in the chariot of the Sun and a coronet beaming red should be placed on his head. He should be decorated well with ornaments and the two hands holding blue lotuses should be raised upto His shoulders as if in a sport. His body should sometimes be shown covered with a bodice and two pieces of cloth. The feet should be made brilliant. Two other figures, named Daṇḍī and Piṅgala, should be placed as guards with a sword in their hands.

Near the image of the Sun, should be an image of Brahmā holding a pen. The image of the Sun should be surrounded by a number of Devas. Aruṇa, the charioteer of the Sun, is resplendent like the lotus leaves and on both his sides are high spirited horses with long necks and well-bedecked. They should be shown as properly held by reins of snakes. The seven horses yoked to the chariot of the Sun should be tied together with the string of the serpent. The image of the sun should be thus made either seated in the chariot or on the lotus and holding a lotus."[5]

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1. Viṣṇu P. Khaṇḍa 3, Ch. 2, p. 209; vide also Padma P. (Śṛṣṭi Khaṇḍa) Ch. 8, verses 65-68.
2. Matsya P. ch. 52, verses 31-33 (Pāṇini Office, Allahabad).
3. Ibid, (Lakshmi Veṇkat, Ed. Bombay) p. 11, 33.
4. Ibid, 94, 1.
5. Matsya P. 161, 1-9.

The Agni Purāṇa (which also gives a very good iconographic description of Sun-God) prescribes two types of His images. It states : "The Sun rides in a chariot provided with a single wheel, and drawn by seven horses, carrying in his two hands the two celestial lotus flowers, the emblems of light and animation: and on his right hand side stands his attendant Kuṇḍi, holding in his hands a pen and an inkstand symbolising the computation of the age of the universe by the process of the sun, and the recording of the merits and demerits of the beings dwelling there in the register of the heaven.

On his left, stands his porter Piṅgala, mace in hand, the insignia of his master's divine sovereignty and on his two sides are stationed the two celestial damsels waving chowries over him, as he proceeds on his luminous, infinite and ethereal journey; with his shadow queen (Nisprāpta) by his side. In the alternative, the sun-god Bhāskara should be represented as alone and riding on a horse."[1]

The Viṣṇu Dharmottara Purāṇa gives even a more elaborate description of solar iconography. It states, "The image of the Sun-god should be an auspicious one having beard. His colour should be that of Sindū. He should have all ornaments and four arms; He should be covered with an armour and he should have the girdle which is known as 'Aviyāṅga'. His rays (or reins, Raśmayaḥ) should be shown in his right and left hands. There should be garlands of flowers. To his left, should be Daṇḍī, whose features should be handsome and like those of Sun. On the right side, should be extremely tawny-coloured Piṅgala. The Sun-god should be shown with His hands on their heads. Piṅgala should bear in his hands a pen and paper (Patraḥ). The God should be shown, bearing a spear made of leather. On the left side of the Sun, should be a lion and standard. On his sides, should be shown his four sons—Revanta, Yama and the two Manus. The Sun should be shown as the supreme planet or it should be surrounded by planets. On his sides are to be his four queens—Rājñī, Rikshubhā, (Nikshubhā) Chāyā and Suvarcasā. He should be

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1. Agni P. p. 51, 1-3 Kedāra Khaṇḍa, a part of Māheśvara Khaṇḍa of the Skanda Purāṇa also mentions Sun-god as riding on a horse named Uccaiśravā. (Māheśvara Khaṇḍa, Kedāra Khaṇḍa, Ch. 13 Verse 18, p. 126.).

shown seated on a magnificent chariot with one wheel, seven horses and six Rekhās (lines). Aruṇa should be shown as his charioteer. Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅkti, Tṛiṣṭup, Jagatī, should be represented as the seven horses of Sun's chariot. With the reins held in his hands, he sustains the entire universe. The lion in his standard is the visible representation of Dharma. The god sustains all the world controlled by his reins. His wives are Rājñī, Rikshubhā, Dau, Chāyā, Bhū, Prabhā and Suvarcasā. The god is red-coloured. He is the abode of all 'tejas' or light. He has rays as his hands. His 'tejas' cannot be borne by people. His body is kept concealed (Gūḍha-gātra)"[1]

The Padma Purāṇa states that out of the parings of Sūrya's body, the weapons of other gods were made. These were the 'Cakra' of Viṣṇu, Tṛiśūla of Rudra, and Vajra of Indra.[2]

The Purāṇas describe different modes to worship the Sun-god. The Padma Purāṇa prescribes the worship of Sun-god with red flowers, garlands, Dhūpa, Dīpa, water, Naibedya, Plantain, fruits and flowers, eulogy and Mudrās, namely Añjali and Dhenukā.[3] It describes a king named Bhadreśvara of Madhyadeśa who worshipped the Sun-God Virocana daily along with his queens and servants with hymns, presents, sandal-paste, fruits, water, Akshata, Japā-flowers, Arka-leaves, red Kuṁkuma, Sindūra, Vāsantika, Plantain leaves and fruits. Then Sun-god presented himself in person before him and blessed him with heavenly abode.[4]

The Purāṇas mention some gifts to be made and fasts[5]

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1. Viṣṇu Dh. P. Part III, ch. 67.
2. Padma P. (Sṛṣṭi Khaṇḍa) Ch. 8, verses 65-68.
3. Ibid, Ch. 76, verses 14-15.
4. Ibid, ch. 8.
5. Matsya Purāṇa says that in the Hiraṇyagarbha-Mahādāna an image of the Sun-god is used (ch. 275) and in the Aśvaratha-Mahādana a golden chariot is given. (ch. 281). According to the Matsya Purāṇa the vows (Vratas), were mainly seven and were called Saura-Dharma. (ch. 74). They were the Kalyāṇa-Saptami-Vrata, Viśoka-Saptamī-Vrata, Phala-Spatamī-Vrata, 'Śarkarā' -Saptamī-Vrata, Kamala-Saptamī-Vrata, Madana-Saptamī-Vrata, Śubha-Saptamī-Vrata. Another was Sankrānti-Vrata in which a Sun-image was given to a Brāhamaṇa. (ch. 98). The Garuda Purāṇa mentions Mārica-Saptamī-Vrata to be observed in the month of Bhādra. (Ch. 130). The Paḍma Purāṇa mentions Viśoka-Saptamī-

and festivals to be observed in order to please Sun-god and to fulfil different objects of life both worldly and heavenly. The Brahma Purāṇa prescribes the donations of umbrella, flags (Dhvaja) Vitāna, Patākā and Camara etc. to get rid of all the sins incurred in the world.[1] It prescribes the lighting of lamps in the temple of Sun-god and having a procession of the chariots in His honour.[2] It also prescribes fasts on certain days like Ṣaṣṭhi and Ṣaptamī in the months.[3] It mentions a Rathayātrā, namely Damana Bhañjikā in honour of Sun-god in the latter half of the Caitra month.

The Vāmana Purāṇa describes a great festival of Sūrya celebrated at Mahodaya.[4] The Agni Purāṇa prescribes erection of the temples for Viṣṇu, Rudra, the Sun-god and other deities to acquire fame.[5] The Nāradīya Purāṇa prescribes chanting the Gāyatrī mantra (hymn) at least twenty eight times at the time of Sandhyopāsana.[6] The Viṣṇu Dharmottara Purāṇa prescribes some codes of conduct at the time of solar and lunar eclipse and forbids eating certain things and performing certain acts at that time.[7] At one place the Viṣṇu Dharamottara Purāṇa prescribes the worship of the Sun-god through an eight-petalled lotus flower drawn on the ground.[8] The Brahma Purāṇa too prescribes drawing of an eight-petalled lotus flower. A pot, made of copper, was to be placed in its centre and to be worshipped with flowers, Dhūpa, Dīpa and Arghya and with certain hymns.[9]

Vrata, Sarpaṇa-Saptamī-Vrata, Kamala-Saptamī-Vrata, Mandāra-Saptamī-Vrata, Śubha-Saptamī-Vrata, Aditya-Śayana-Vrata, Arkāhva-saptami-Vrata, Sūrya-Ṣaṣṭhī-Vrata, Phala-Saptami-Vrata, Kalyāṇa-Saptamī-Vrata, 'Vijayā-Saptamī-Vrata. It also prescribes for donations to be made on the time of the solar eclipse (Ch. 75).

1. Brahma P. Ch. 29, verse 58.
2. Ibid, Verse 38.
3. Ibid, Ch. 29.
4. Dr. V. S. Agarwal takes it as a "factual description of the Sun-worship held under the direction of Harṣa himself, at Kannauj from where he moved in procession to Prayāga to celebrate his five-yearly assembly." V. S. Agrawal, The Vāmana Purāṇa—A study, Introduction p. XII.
5. Agni P. (M. N. Dutta) Vol. I, 38. 21.
6. Nāradiya P. (Sri Venkatesvar Ed. Bombay), Ch. 66.
7. Viṣṇu Dh. P. Part II, ch. 93.
8. Ibid, Ch. 169.
9. Brahma P. Ch. 28. Verses 23-33.

The Tāntric mode of sun-worship is also prescribed in the Purāṇas. The Agni[1] and the Garuda[2] Purāṇas identify Sun-god with Śiva and prescribe some Tāntric diagrams, mentioning method of their worship and giving some mantras. The Garuda Purāṇa prescribes even the remembrance of Daṇḍī and Piṅgala while worshipping Śiva[3]. The Nāradīya Purāṇa also prescribes certain Tāntric diagrams in which the Sun, along with his wives and other planets, were to be worshipped.[4] It describes another Tāntric mode of worship which is called Aṅganyāsa in which certain parts of the body are to be touched with certain names of the Sun-god.[5] The Padma Purāṇa prescribes some Tāntric hymns to be used in the Sun-worship, if the purpose is to get rid of all sorts of mental or physical diseases.[6] In the Brahma Vaivarta Purāṇa, Sun-god is said to cure the people from disease and relieve them from sorrow, mental agitation and fear. He bestows on men happiness, redemption, faith and all kinds of blessings. In the Vāyu Purāṇa, Yājñavalkya was advised to worship the Sun-god, called Vālukeśvara, when he committed a sin along with his pupils by murdering a Brahmin.[7] Kuntī praised Sun who blessed her with a son adorned with Kavaca (armour) and Kuṇḍalas (ear-rings).[8] The Viṣṇu Dharmottara and the Varāha Purāṇas show once Sun-god giving umbrella and shoes to Reṇukā, the wife of Jāmadagni who was tired due to the heat, created by the rays of the Sun.[9]

The Purāṇas, usually, restrict the installation and worship of Sun-image to a set of Brahmins, called Magas, who are said to have been brought by Sāmba from Śakadvīpa. The Agni

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1. Agni P. Ch. 73.
2. Garuda P. p. 61.
3. Ibid, Ch. 50, p. 132, (M. N. Dutta).
4. Nāradīya P. Ch. 69, verses 25-36.
5. Ibid. Ch. 69, Verses 7-24.
6. Padma P. (Ānandāsrama 1893.) Ch. 76, Verse 51,
   "ऊं ह्रीं ह्रीं सः सूर्याय नमः"
7. Vāyu P; 6.67 ff.
8. Srimad Devi Bhāgavata P. Book I, Ch. VIII, pp. 94-98. In this Purāṇa, the worship of Śakti is prescribed and the worshippers of Sūrya, Viṣṇu and Paśupati (Śiva) are described as fool.
9. Viṣṇu Dh. P., ch. 35.

Purāṇa, however, describes the process of installing an image of the Sun-god by uttering the mantras sacred to Him,[1] and the Devī Bhāgavata Purāṇa describing the various sects of Hinduism, states that some persons who know the Vedas worshipped the Sun everyday in the morning, midday and in the evening with various hymns.[2] This shows that among the Sauras was also a section which continued worshipping him in the old Vedic way.

The Brahma Purāṇa prescribes Sun-worship for all the castes, Brahmaṇas, Kshatriyas, Vaiśyas aud the Śūdras, to get all the worldly and non-worldly pleasures.[3] The Kūrma Purāṇa sheds some more light on this point. It states that when the five sons of Kārtavīrya, a king of the Haihaya branch of the lunar dynasty, quarrelled with one another about the preferential claim of their particular deities, the quarrel was decided by the seven Ṛṣis who laid[4] down that every one was to have his own choice of a deity, that a particular deity was to be worshipped for the attainment of a particular object, that princes should worship specially gods Viṣṇu, Mahādeva and Purandara, that Brahmaṇas should worship specially gods Fire, Sun, Mahādeva and Brahmā, and that women should worship the goddess Umā, Viṣṇu, Mahādeva and the Sun and that an ascetic (Vaikhānasa) should worship the Sun.[5] In the same way, it directs other classes of the society to worship particular gods. Thus it seems that at this time, the Sun-god was specially worshipped by Brahmanas, ascetics and women.

The Śiva Purāṇa states that Sun-god is worshipped in Śakadvīpa by all the residents of the place (Janapada).[6] This

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1. Agni P. (M. N. Dutta) Vol. I, 99. 1-5.
2. Śrimad Devī Bhāgavata P. Ch. VIII. Book I, p. 27, Tr. by Swami Vijayananda, alias Hari Prasanna Chatterji, (Panini Office, Allahabad)
3. Brahma P. Ch. 28, Verses 37-38.
4. Kūrma P., Ch. 22, pp. 239-42. (Ed. by Nilmani Mukhopadhyāya Calcutta, 1890.)
5. Ibid, Ch. 22, pp. 241-242.

विप्राणामग्निरादित्यो ब्रह्मा चैव पिनाकधृत्——p. 241.

——मान्यास्त्रीणामुमादेवी तथा विष्ण्वीशभास्करा ।। वैखानसानामार्कः स्यात्——p. 242.

6. Śiva P. Part 5, Ch. 18, pp. 47-48. Verse 58.

would mean that Sun-god was worshipped by all, without any distinction of caste or class.

The Purāṇas inform us about many centres of Sun-worship in India. In the Mārkaṇḍeya Purāṇa, 'marked reverence'[1] is shown to the Sun-god in the region round about Māhishmatī in Central India, and Kāmarūpa (the modern Gauhati-area), in Assam is mentioned as a specially appropriate place for the worship of the Sun. A king, named Rājyavardhana who performed many austerities to propitiate the Sun, is said to have gone to Kāmarūpa[2] to continue his worship. The name makes one think of Rājyavardhana, the great grandfather of Harṣa vardhana who was also a great devotee of Sun-god and is called Paramādityabhakta in Harṣavardhana's seal. The Bhāgavata Purāṇa informs us of the prevalence of Sun-worship in an island, called Plaksha.[3]

The Vāmana and some other Purāṇas mention a Sun-god, named Lolārka,[4] lolling between Varuṇā and Asī rivers due to some quarrel with the Asuras.[5] He was ultimately restored to his place, called Lolārka, which, probably is the same as Lolārka Kuṇḍa near Bhadaini in the District of Vārānasi. At this place, he was worshipped along with other Brahamanical deities like Bhairava, Liṅga, Gaṇeśa, Śiva, Gaurī, and Keśava.[6] The Vāyu Purāṇa informs, that God Vāyu installed one image of Sun-god, named Vadāditya in the city of Vāyupur.[7] The Garuḍa Purāṇa states that Sāmba, a son of Kṛṣṇa, undertook penance in the Mitravana to be relieved from his disease. Afterwards, he established three images of Sun-god one on the Udayācala, another at Kālapriya to the south of Yamunā, and the third one at Mūlasthāna.[8] It also states that the greatest

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1. Mārkaṇḍeya P. Introduction, P. XVI.
2. Ibid, chs. 109-110.
3. Śrimad Bhāgavata P. Pañcama Skandha, Ch. 20, p. 487-88.
4. Vāmana P. 76.41; vide also Śrimad Bhāgavat P. Ch. 7 verse 18.
5. According to Dr. V. S. Agrawal, this fact suggests the conflict between the Buddhist and Brahmanical religions occurred in Northern India in the time of Harṣa. (V. S. Agrawal, The Vāmana, P.—A study p. 34).
6. Ibid.
7. Vāyu P. 59, 107 ff.
8. Garuda P. Ch. 23.6 (Sarasvatī Edition, Calcutta). see also Garuda P. Tr. by M. N. Dutta p. 59.

benefit was obtained by worshipping the rising sun on the Udayācala, the midday sun at Kālapriya and the setting sun at Mūlasthāna. This would locate Udayācala in the east, Kālpariya in the centre to the south of the Yamunā and Mūlasthāna (Multan) in the west. M.V.V. Mirashi identifies Kālpriya with Kālpi[1] (U.P.).

The Viṣṇu Purāṇa mentions temples, dedicated to Viṣṇu, Lakshmī, Agni and Sūrya, situated very near in Sumeru-range where Kinnars lived.[2] It further states that Viṣṇu lives in Śakadvīpa in the form of Sūrya. He was worshipped there by the Baṅgas (Mangah) Māgadhas, Mānasas, and Maṇḍagas, who were the Brahmaṇas, the Kshatriyas, the Vaiśyas and the Śudras respectively[3] of that area. This perhaps can only mean that the Supreme was worshipped as Sūrya in Śakadvīpa and regarded as the sustainer of the world.

The Brahma Purāṇa mentions a Sūrya-Kshetra i.e. a region of Sun-god, where Sun-god,[4] named Koṇāditya, lived. This abode of the God was situated on the holy coast of the Lavaṇa Ocean in Ondra country or Utkala i.e. modernOrissa.[5] Many Brahmaṇas knowing the Vedas were busy in the service of the temple. It had beautiful surroundings full of plants, herbs, shrubs and flowers of all kinds and the whole area was flooded with their sweet smell. This temple of Koṇāditya is identified by many scholars with the Koṇārka temple, built between 1240 and 1251 A.D. by Narasiṁhadeva I of the Gaṅga-dynasty of Orissa.

The Skanda Purāṇa gives an all India survey of Sun-worship. It mentions various sun-images installed in different parts of the country, names the temples, and describes many centres of pilgrimage (Tīrthas) connected with Saura cult.

The Kāśī Khaṇḍa of the Skanda Purāṇa gives a picture of Sun-worship in and around Vārāṇasī. It states that Sun-god settled down in Kāshī in twelve forms bearing the names of (1) Lolārka, (2) Uttarāditya, (3) Sāmbāditya, (4) Pra-

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1. Purāṇam, Vol. viii. No. 1. ; 1966, pp. 38-51; Vide also Studies in Indology, Vol. I. pp. 33 ff.
2. Viṣṇu P. (Geeta Press, Gorakhpur Ed.) Khaṇḍa 2, ch. 2, p. 14.
3. Ibid, Khaṇḍa, 2, Ch. 4, pp. 149-50 Verses 69-71.
4. Brahma P. Ch. 28, Verses 53-54.
5. Brahma P. Ch. 28.

padāditya, (5) Mayūrāditya, (6) Khakholka, (7) Aruṇāditya, (8) Bṛddhāditya, (9) Keśavāditya, (10) Vimalāditya, (11) Gaṅgāditya, and (12) Yamāditya.[1]

It mentions another Sun-god named Guhyakārka[2], and speaks of a temple dedicated to god Śanaiścara i.e. Saturn, a son of the Sun-god[3], and of the two important places, namely Dharmananda Tīrtha and Gabhastīśvara—which were connected with Sun-worship and where Sūrya Deva performed penance.[4]

The Nāgara Khaṇḍa of the Skanda Purāṇa mentions three great sun-gods, enshrined at Muṇḍīra, Kālanātha and Mūlasthāna[5] (modern Multān). Yājñavalkya installed twelve sun-gods at different places in the region called Hātakeśvara-Kshetra.[6] It mentions a king named Śaṅkha who installed a sun-god, called Śaṅkhāditya, worshipped it, and was relieved from leprosy. It is also known as Śaṅkha-tīrtha.[7] Another Sun-image, known as Ratnāditya, was installed by a king to get relief from leprosy.[8] It again mentions two Sun-gods, named Kuharāditya and Sāmbāditya.[9] It relates that Sāmba worshipped Sun-god on the river called Sindhu[10] with a hymn called Tiṅginī. It mentions also a sun-temple, dedicated to Sun-god called Nagarāditya, which was situated on the bank of river Sarasvatī[11]. Again, it mentions a sun-image installed in Camatkāra Nagara.[12] It describes further a temple, dedicated to Moon-god, which was situated in Prabhāsa-Kshetra.[13]

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1. Skanda P. Kāshī Khaṇḍa, Ch. 46, pp. 581-626. (Navalakiśora Prakāśana, Lucknow Ed.).
2. Ibid, Ch. 51, Pp. 1-13 (Uttarārdha).
3. Ibid, p. 207.
4. Ibid, Ch. 59, p. 114. (Uttarārdha).
5. Skanda P. Nāgarakhaṇḍa, pp. 408-413. P. V. Kane identifies Muṇḍira with Moḍhera (Gujarata), Uttar Rama Caritam by Bhavabhuti, introduction p. 13, (IVth ed.); R. C. Hazra takes Muṇḍira for Konārka; Studies in the Upa-Puraṇas, II, p. 105.
6. Skanda P. Ibid, p. 1380.
7. Ibid, p. 1142.
8. Ibid, p. 1160.
9. Ibid, pp. 1163-1174.
10. Ibid.
11. Ibid, p. 876.
12. Ibid.
13. Ibid, p. 453.

The Brahma khaṇḍa of the Skanda Purāṇa mentions a Sun-god, called Bakulārka.[1] It mentions an installation of a Sun-god by Rāma somewhere in the Dharmāraṇya, situated probably in southern India.[2]

The Vaiśṇava Khaṇḍa of the Skanda Purāṇa sheds light on the centres of Hinduism in northern India and incidentally gives information about sun-worship also. The Badarikāśrama-Māhātmya mentions a centre of pilgrimage, called Dvādaśāditya[3], which was situated near the Somakuṇḍa. Taking bath there on Sundays, Saptamī and Saṅkrānti was regarded as auspicious and people visited it to seek blessings of Sun-god. Ayodhyā-Māhātmya mentions another kuṇḍa, called Ghoṣārka, situated to the south of Urvaśī-Kuṇḍa.[4] An annual yātrā, i.e. procession, was held here and taking bath here was considered very meritorious. Curiously, the Bhaviṣya Purāṇa also informs about the Sun-temple situated in Ayodhya. In Aruṇācala Khaṇḍa, Sun-god has been described as enjoying a position superior to that of Śiva.[5]

The Revākhaṇḍa of the Skanda Purāṇa mentions a Tīrtha, called Arkatīrtha which was situated to the west of Markaṭatīrtha, on the bank of river Narmadā in Tripuri[6], the capital of the Kalachuris. Gandharvarāja is said to have been cured of his leprosy by worshipping this Sun-god. It was also known as Bhāskaratīrtha. Sūryākshatīrtha is also mentioned alongwith[7] some other tīrthas. A temple of Sun-god called Ādityeśvara, was located in the north of river Narmāda.[8] This was a great place of Hindu pilgrimage and is praised as being better than even Kurukshetra, Prayāga, Naimiṣa, Puṣkara, Kāśī and Kedāra. At the time of Solar-eclipse, people came from all sides to take bath and make gifts here.[9] It was also known as Arkatīrtha or Sūrya-tīrtha.[10]

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1. Ibid., Brahma Khaṇḍa (Dharmāraṅya Māhātmya) ch. 13.
2. Ibid, Ch. 33, p. 240, Verse 39.
3. Ibid. Vaiṣṇava Khaṇḍa, (Badarikāśrama-Māhātmya) Ch. 7, p.48.
4. Ibid, Ayodhyā-Māhātmya, Ch. 7, Verses 7-39, pp. 78-81.
5. Ibid, Aruṇācalakhaṇḍa, ch. 2, verse 34, p. 12.
6. Ibid. Revā Khaṇḍa, Ch. 9, verses 58-71. p. 63.
7. Ibid, Ch. 26, Verses, 13-14, p. 178.
8. Ibid, Ch. 93, Verses 1-72.
9. Ibid, Ch. 94.
10. Ibid, Ch. 93.

Candrāditya-tīrtha was installed by two Rākshasas, Caṇḍa and Muṇḍa, on the bank of river Narmadā.[1] Avantī-Khaṇḍa (a part of Revā Khaṇḍa) mentions a sun-god called Narāditya, also known as Naradīpa, for whom a 'magnificent temple was built in the city of Ujjayinī.'[2] A tīrtha of Dvādaśārka was situated on the southern bank of river Kshiprā.[3]

The Prabhāsa-Khaṇḍa of the Skanda Purāṇa gives a very vivid description of the way the sun-god assumed human form in Prabhāsa Kshetra.[4] The Prabhāsa-region in Saurāṣtra was a great centre of sun-worship and known as Arka-sthala, i.e. the place of Sun.

Famous also as Sūrya Kshetra; it was situated at the confluence of rivers Brāhmī, Hiraṇya and the sea. This place is described as superior even to Kurukshetra.[5] There are many references to Sun-images, installed at various places in this region. Sun-god Gopyāditya[6] was installed by the Gopis of Kṛṣṇa. Sargarāditya, was installed by king Sagara[7] and is said to have been also worshipped by king Janaka.[8] Nagarāditya is mentioned as located very near river Hiraṇya.[9] Nandāditya was installed by king Nanda on the bank of river Maheśvarī in Prabhāsa-Kshetra.[10] Another Sun-god was called Durbāsāditya.[11] Parṇāditya is said to have been installed by a Brāhmaṇa, named Parṇāda, in the Tretāyuga[12] and was regarded as holy specially on the sixth day of the month of Bhādrapada.

The Prabhāsa-Khaṇḍa describes a sun god, called Mūla sthāna which was located on the bank of river Devikā. The region within a krośa of it was regarded as Sūrya-Kshetra.

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1. Ibid, Ch. 106, p. 658
2. Ibid, Avantikhaṇḍa, see Chs. 43, 44, 47.
3. Ibid, Ch. 83. verses 50-53, p. 396.
4. Ibid. Prabhāsa Khaṇḍa, Ch. 11, pp. 99-102; see also Ibid, ch. 103.
5. Ibid, Ch. 14, p. 108; Verses 18-19.
6. Ibid, Ch. 115, p. 463.
7. Ibid, Ch. 124, p. 483, verse 2.
8. Ibid.
9. Ibid, Ch. 230, p. 729.
10. Ibid, Ch. 242, p. 751.
11. Ibid, Ch. 228, p. 715.
12. Ibid, Ch. 245, p. 761.

Being installed at the root of long tree gave it the name Mūla sthāna mentioned above. It is stated that Vālmīki first praised this Sun god and then began to write his Rāmāyaṇa.[1] Cyavanārka was installed to the east of river Hiraṇya by a sage named Cyavana.[2] Viśvāmitra installed the image of Sun god Bālāditya at the distance of four krośa from Agastyāśrama[3] Other gods mentioned in Prabhāsa-Kshetra are Bakulaśvāmi[4] Uttarārka,[5] Kshemāditya[6], Durgāditya[7] and Karkaṭaka.[8]

A Sun god, called Citrāditya is said to have been installed by Citra, a son of Mitra[9], whose 'stotra' is highly interesting as it includes the names of all the important images of Sūrya in India. Those names are : (1) Muṇḍīrasvāmī at the confluence of Gaṅgā and Sāgara; (2) Kālapriya on the bank of the Yamūnā (probably Kālpī in U. P.). (3) Mūla aṭhāna on the bank of river Candrabhāgā (Multan, West Punjab); (4) Lohitākṣa at Vārāṇasī; (5) Bṛhanmukha in Gobhilāksha; (6) Pratiṣṭhāna in Prayāga; (7) Bṛddhāditya in Mahādyuti; (8) Dvādaśāditya in Kopajña; (9) Gaṅgāditya in Caturvaṭa; (10) Golastha in Naimiṣa (U.P.); (11) Bhadra in Bhadrapur; (12) Vijayāditya and Ṛṇa Sidheśvara in Jaya; (13) Padmabodha in the city of Kośāmbī; (modern Kosam, Distt. Allahabad); 14) Divākara in Brahmavāha; (15) Candrapratyūṣa in Kedāra (U.P.); (16) Timirāpaḥ in Nitya; (17) Śivamārga in Haridvāra; (18) Āditya in Bhupradipana; (19) Haṅsa on the river Sarasvatī; (20) Viśvāmitra in Pṛthūdaka; (Pehoā, Karnal Distt.); (21) Naradīpa in Ujjayanī; (22) Amitadyuti in Siddhā; (23) Sūrya in Kuntīkumāra; (24) Bibhāvasu in Pañcanadī; (25) Bimalāditya in Mathurā; (26) Saṅjñāditya in Saṅjñaka; (27) Mārtaṇḍa in Śrīkaṅṭha; (Thāneśvara Janapada); (28) Daṇḍaka in Daśārṇa (probably eastern Mālavā); (29) Gopatideva in Godhana; (30) Karṇa in

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1. Ibid, Ch. 256, p. 777 ff.
2. Ibid, Ch. 258; p. 787.
3. Ibid, Ch. 266, p. 805.
4. Ibid, Ch. 282, p. 841.
5. Ibid, Ch. 283, p. 842.
6. Ibid, Ch. 284, p. 843.
7. Ibid, Ch. 289, p. 856.
8. Ibid, Ch. 304, p. 913.
9. Ibid, Ch. 133, p. 508 ff.

Marusthala (probably in Rajasthan); (31) Devamuru in Puṣpa;[1] (32) Keśavārka in Lohita; (probably somewhere on the river Brahmaputra); (33) Tatulla in Vaideśa (Vidiśā, East Mālavā ?); (34) Aruṇavāsi in Śoṇa; (35) Sāmba in Varddhamāna; (36) Śubhaṅkara in Kāmarūpā (Assam); (37) Mihira in Kānyakubja (Kannouj); (38) Mandāra in Punyabardhana (Pundrabardhana, North Bengal); (39) Chobhaṇāditya in Gandhāra (N.W.F. Province); (40) Aruṇadyuti in Laṅkā (modern Ceylon); (41) Karṇāditya in Campā; (42) Śubhadarśī in Prabodha; (43) Parvatya in Dvārakā (Saurāṣṭra); (44) Himāpaha in Himavāna (lower Himalaya regions); (45) Mahāteja in Lohitya; (on the bank of river Brahmaputra, Assam); (46) Amalāṅga in Dhūrjata; (47) Kumāra in Rohika; (48) Padmasambhava in Padmā; (49) Dharmāditya in Kheha; (50) Sthavira in Arbuda; (Abu) (51) Dukhaprada in Kauberi; (52) Gopati in Kośala (Modern Faizabad region); (53) Padmadeva in Koṅkaṇa (northern Mahārshtra); (54) Tāpana in Vindhya-hills; (55) Tvaṣṭā in Kashmir; (56) Ratnasambhava in Carita; (57) Hema, garbha in Puṣkara; (Rajasthan); (58) Sūrya-Nārāyaṇa in Gabhastina; (59) Mujjala in Prakāśa; (60) Prabhākara in Tīrthagrāma; (61) Killikāditya in Kāmpilya; (62) Dhanya-vāsi in Dhanyaka; (63) Anala on the river, Narmadā; (64) Gaganādhipa on the river Narmadā.

Sāmba installed Sāmbāditya on the bank of Ṛṣitoyā in Śivapura,[2] situated in Prabhāsākṣetra. It was the third important place of Sun-god famous along with other two sun-gods one situated in Indravana in the east[3] i.e. Multān and Muṇḍīra which stood near the confluence of Gaṅgā and Sāgara. Sāmba, after becoming a victim to the disease of leprosy is, already described, said to have gone to Prabhāsa-Kṣetra i.e. Saurāṣṭra and installed Sun-god there.[4] Calling to his aid the local Brāhmaṇa's who were famous as the best Brahmins of the world, Sāmba worshipped Sun-god.[5] Should we not

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1. Kālidāsa calls Pātaliputra as Puṣpa, but according to Kshemeśvara and Hieun Tsiang, Puṣpa was Kanyakubja, modern Kannouj, Uttar Pradesh.
2. Skand P. Prabhaskanḍa Ch. 277, p. 829, ff.
3. Ibid, Ch. 27, Verse 52.
4. Ibid, Ch. 99.
5. Ibid, Ch. 277, p. 829, ff.

take these Brahamins as the Magas who are elsewhere mentioned as brought from Śakadvīpa to act as the priest of the Sun-temple erected by Sāmba in Mūlasthāna ? If this be taken to be fact, the additional statement that the body of the Sūrya was pared off by Viśvakarmā in this Prabhāsa-Kshetra, would lead to the identification of Prabhāsa Khaṇḍa i.e. Saurāṣṭra with Śakadvīpa, as the Sun could possibly have been pared off only at one place and not two. Saurāṣṭra could have been called Śakadvīpa, because in course of her long history it was, for some centuries occupied by the Śakas and ruled by them. The Śakas were known also as Sai.[1] So the area could have been originally known as Sairāṣṭra and then as Saurāṣṭra.

UPAPURĀṆAS :

There are some upa (i.e. Minor) Purāṇas which are exclusively devoted to Sun-god. Some of these are lost but a few of them are available. The Bhaviṣyottara[2] Purāṇa mentions a work named Mārtaṇḍa Purāṇa, which dealt with Saura Vrata. But it is now lost. Another Upapurāṇa, which is one of the earliest and most popular Upapurāṇas,[3] is the Āditya Purāṇa. It is mentioned by Alberuni in the list of major Purāṇas.[4] The Skanda[5] Purāṇa and the Matsya[6] Purāṇa also name a Purāṇa as Āditya Purāṇa. The Devī Bhāgavat Purāṇa, the Vindhya-Māhātmya, and the Bṛhaddharma Purāṇa mention Āditya Purāṇa in their list of the eighteen Upapurāṇas[7]. This Purāṇa is now lost, but a few of its passages are quoted by other texts. Alberuni gives the translation of a few verses. Some of the early Nibandhas and a few Smṛti Nibandhas contain a large number of extracts quoted from the Āditya[8] Purāṇa which prescribe the worship of the Sun. "From all these quotations

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1. Comprehensive History of the Mauryas and the Sātavāhanas. pp. 188-9, 191-2, 224.
2. Bhaviṣyottara Purāṇa Ch. 121, 1-2.
3. R. C. Hazara, Studies in the Upapurāṇas, Vol. II, (Calcutta, 1963), p. 491.
4. Sachau, Alberuni's India, I, p. 130.
5. Skanda Purāṇa, VII, 1.2—79-83.
6. Matsya Purāṇa, 53, 59-63.
7. R. C. Hazra, Op. cit. p. 491.
8. Ibid, p. 494. Vide Chaturvarga Chintāmaṇi, I, pp. 738-740, 792-804 and so on.

it appears that the Āditya Purāṇa was a non-sectarian work dealing with the praise and worship of Sūrya, Viṣṇu, Śiva, Durgā, and other deities."[1] These extracts from the Āditya Purāṇa show that it dealt with some Vratas and festivals to be observed in the honour of Sun-god. The Putra-Saptamī-Vrata, Āṣādha-Śuklā-Saptamī-Vrata (also known as Vijayā Saptamī), Śrāvaṇa-Śuklā-Saptamī Vrata and Bhādra-Śuklā-Saptamī Vrata and Āśvina-Śuklā-Saptamī Vrata were the main vratas prescribed by it.[2]

Another Upapurāṇa exclusively devoted to Sun-worship is mentioned by Raghunandana in a list of the Upapurāṇas which he derived from the Kaurma (i.e. the Kūrma Purāṇa). It is called Bhāskarāhva Upapurāṇa.[3] This is also now lost. Another Upapurāṇa dealing with sun-worship exclusively was Sūrya Purāṇa which is now probably lost. It is mentioned in the Berlin Mss. of the Kriṣṇapañcamī Śrāddhavidhi and the Bhaviṣyottara.[4] D.R. Bhandarkar also believes in its existence.

Saura Purāṇa, though so named, deals mainly with Śiva and his glories.[5] Dr. R. C. Hazra holds the view that "besides the present Saura Purāṇa which is a Śaiva work, there was an earlier Saura Purāṇa which is now lost."[6] It is difficult to say whether these minor Purāṇas were altogether different works or one and the same work was called by different authors by different names. According to Dr. R. C. Hazra, "The Mārtaṇḍa must be different from the present Saura Purāṇa, because not even a single of the numerous Vratas described in the Bhaviṣyottara, is found in the latter. This Mārtaṇḍa Purāṇa, was not probably the same as the Āditya Purāṇa or the earlier Saura Purāṇa. But as none of these two last mentioned Purāṇas is now found to exist in Mss., we cannot be sure about the identification of the Mārtaṇḍa Purāṇa."[7] Another minor Purāṇa dealing with Sun-worship is the Uttara Saura, a work mentioned in Kāla-

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1. R. C. Hazra, op. cit. p. 494.
2. Ibid, pp. 495-499.
3. Ibid, p. 491.
4. Ibid, p. 494.
5. Saura Purāṇa (Anandāśrama Sanskrit Granthāvalī, 18, 1924.)
6. R. C. Hazra, op. cit. p. 511.
7. Ibid, p. 390.

nirṇaya,[1] Nityācāra[2]-Pradīpa and Kālasāra[3] which ascribe four metrical lines to this work. Probably, it was a part of the present Saura-Purāṇa or of the lost one. "But as a matter of fact, neither of these two Saura Purāṇas is known to have had any rich part."[4]

The Saura-Dharma was another Upapurāṇa[5] which dealt exclusively with Sun-worship. According to the Bhaviṣya Purāṇa,[6] it was an early work dealing with the duties of the Sauras. Some of its passages quoted in the Smṛti Nibandhas reveal the same fact.[7] No Mss. of this Purāṇa are available. The Mss. of another Saura Upapurāṇa called Saura Dharmottara are also now lost.[8] Hari Bhakti Vilāsa,[9] Smṛti-tatva,[10] Tithi-Nirṇaya[11], Chaturvarga[12] Chintāmaṇi and Kālaviveka[13] mention it and contain a few passages which deal with the Saura Vratas.

THE SĀMBA PURĀṆA :—

The Sāmba Purāṇ, a minor work, gives more information about Sun-worship. It begins with the homage paid to Sun-god variously called Savitṛ, Bhāskara, Arka, Ravi, Āditya etc. It speaks of the Sun-god as the cause of creation, protection and destruction of the movable and immovable world. He is described as the soul of Brahmā, Nārāyaṇa and Śankara. It is also stated that Sūrya is Brahmā, Viṣṇu and Maheśvara. He has overpowered all the things of the world, movable or immovable.[14] It states that Sun-god was born in twelve forms with which He is encircling the whole earth. These forms or

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1. Kāla-Nirṇaya, pp. 54.55.
2. Nityāchāra-Pradīpa, p. 92.
3. Kālasāra, p. 230.
4. R. C. Hazra, op.-cit., p. 512.
5. Ibid, Studies in the Upapurāṇas, Vol. I, p. 347.
6. Bhaviṣya Purāṇa, I, 4-8, 76-89.
7. R. C. Hazra, op. cit. p. 347 ff.
8. Ibid.
9. Gopal Bhatta, pp. 776-808.
10. Raghunandana II p. 50.
11. Chandeśvara, fols, 12 a, 13a 13-B.
12. Hemādṛi, III, II, p. 249.
13. Jimūtavāhana, pp. 432-433, 443, 444, 447.
14. Sāmba Purāṇa, (Sri Venkatesvar Ed.), Ch. 9.

aspects are Indra, Dhātā, Parjanya, Pūṣā, Tvaṣṭā, Aryaman, Bhaga, Vivasvān, Viṣṇu, Aṁśa, Varuṇa and Mitra.[1] These are the different aspects of the solar power responsible for the different things and objects of the world and universe and its activities. These are also called twelve Ādityas.

This Purāṇa informs us about the various modes of worship of the Sun. It gives the stories of Sāmba's leprosy and its removal by his worship of Sun-god, his installation of the Sun-image and bringing of the Magas to act as its priests; and the paring of the Sun's rays by Viśvakarmā by means of a lathe. It also deals with the methods of worshipping the Sun, characteristics of the Sun's image, rules about the construction of the Sun-temples, and flowers and incense used in the Sun-worship, duties to be performed in the Saura Vratas, and methods of fasting, gifts and donations made in the regard of the Sun-god. It has long eulogies in His honour.

The Sāmba Purāṇa states how Sāmba, the son of Kṛṣna was cursed and how he fell a prey of leprosy and how he started sun-worship to get rid of it. Sāmba is described as having established a city called Sāmbapura in the Mitravana on the river Candrabhāgā.[2] He erected a temple dedicated to Sun-god there. Scholars generally identify Sāmbapura with Multān (West Punjab) and equate the Sun-temple with the same as described by foreign travellers like Hiuen Tsiang and Alberuni etc. Sāmba is also credited with the construction of two more Sun-temples, one situated at Muṇḍīra and another at Kālapriya, situated probably in eastern and central India respectively.

The Sāmba Purāṇa informs us that in the ancient age (probably it means Vedic age (Purā) image of the Sun-god did not exist. The Sun was worshipped in a circle or its orb was worshipped. "The Sun worshipped by his devotees in early days was circular, just as there is the disc (of the Sun) in the sky. The human form of the Sun (came into vogue) for the good of all the worlds from the time it was made by Viśvakarmā."[3] Obviously, it is a reference to the earlier mode of

1. Ibid, Ch. 4.
2. Ibid, Ch. 3.
3. Ibid, Ch. 29, 2-6.

Sun-worship when the symbols of the Sun were used. Image-worship was a later development, as proved by the evidence supplied by the Vedic and archaeological findings bearing on the worship of the Sun.

The paring off of the body of Sun was done by Viśva-karmā; and here too it is stated that he was pared off only up to his knee. Therefore, since then, the lower part of the legs of the God is always covered[1] (Saṁvṛtau). At another place, we get the iconographic features of the Sun-god in detail. It states seven types of Arcā (image which are movable) namely Kāñcanī, (one made of gold) Rājatī (one made of silver), Tāmrī (one made of copper), Pārthivī (one made of earth), Śailajā (one made of stone) Vārkshī (one made of tree i.e. wood), and Ālekhyā (one drawn on paper, portrait).[2] It gives details about the size of Sun-image and its carving as well. It states that sun-images should be of one cubit, or of two cubits, or of three cubits or of three and half cubits.[3] These are auspicious ones. An image of one cubit was called Saumyā. One of two cubits was Dhānyadā. That of three cubits was Sarva-kāmapradā (fulfiller of all desires). That of three and half cubits was called Kshemakārikā (doer of good and welfare). The image which was very fine from all sides, front, middle and downward, was called Gāndharvī.[4]

It gives details of the measurements of every part of the body of the Sun-image. Specially interesting is its description of the lower part of the body. It states that the length (āyāma) of the foot (Pāda) should be fourteen Aṅgulas. The Aṅguṣṭha should be of three Aṅgulas and the Pradeśinī should be of the same size as the Aṅguṣṭha. Other fingers of the leg should be carved lesser in size according to the proportion. The 'gulpha' (ankles) should be of four Aṅgulas.[5] Describing as they do, the carving of the legs, these details are interesting. Obviously, the writer here, has in view an image which showed the 'gulpha'

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1. Ibid, Ch. 15.
2. Ibid, Ch. 30. "काञ्चनी राजती ताम्री पार्थिवी शैलजा तथा।
   वार्क्षी वालेख्या गायन्ति मूर्तिस्थानानि सप्तवै ॥"
3. Ibid, Ch. 31, Verses 1-2.
4. Ibid, Verses 3-5.
5. Ibid, Verses 6-14.

and all the fingers of the leg like the images generally found in Southern India, where the lower portion of the legs and the fingers are always visible in 'sthānaka' as well as sitting images. This characteristic is also found in some images of sun-god from eastern, northern and western India. These belong to early medieval age (8th to 12th C.A.D.)[1] (See PL. 22A).

The wives, issues and the attendants of the Sun-god are described in the Sāmba Purāṇa. Rājñī (also called Saṅjñā and Prabhā) and Nikshubhā (also called Chāyā and Prthvī) are described as His two wives.[2] Manu, Yama, Kālindī (Yamunā), Sāvarṇa, Śanaiścara, Tapatī, Aśvinīkumāras (also called Nāsatyas) and the Revanta are described as their issues. It is stated that the wives of the Sūrya should be shown on His two sides, Rājñī on the left and Nikshubhā on the right.[3] Both the Aśvinīkumāras should be shown on both of his sides.[4] Daṇḍa and Piṅgala should be placed respectively on the left and right of the Sun-god.[5] Rājña (Kārtikeya) Toṣa (Hara) two kalmaṣa birds (Pretādhipa and Garuḍa), Jāṇḍakāra (Citragupta), Māṭhara (Yamarāja), Prāpnuyān (Ocean) Kaṣuṭaya (Aruṇa) Kubera, Soma and Vināyaka are his other attendants.[6]

The Sāmba Purāṇa describes the plan of a temple dedicated to Sun-god.[7] It was to be constructed on a well-examined piece of earth. The door of the temple was to open to the east. Sun-god was to be consecrated in the Garbhagṛha, i.e. main sanctum, of the temple with pomp and show. In the southern part of the temple, the bathroom of the Sun-god should be planned. In the north part, there should be a room for the Agnihotra or Havana. Śambu along with Mātṛkas,

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1. See above.
2. Sāmba P. Ch. 10, 4 and 18.

राज्ञी द्यौर्ज्ञेया निक्षुभा पृथ्वीस्मृता ॥४॥
राज्ञी संज्ञा च सास्त्री च प्रभा सैव तु भास्वतः ।
तस्या एव सुता छाया निक्षुभा सा महीमयी ॥८॥

3. Ibid. Ch. 29.
4. Ibid, Ch. 16, Verse 7.
5. Ibid, Ch. 29.
6. Ibid, Chs. 29 and 16; vide also App. A.
7. Ibid, Ch. 29; See also Ch. 16.

Brahmā and Viṣṇu were to be installed in the shrines erected in the south (udanmukh), west and north respectively. The place of the two Mahāśvetās should be made in front of the Sun-god. The Aśvinīkumāras were to be installed outside at the door of the shrine of worship.

The Sun-god's attendants should also be placed in the temple.[1] Rājña who is Kārtikeya, and Toṣa who is Hara, i.e. Śiva, were to have their shrines. In the third shrine two kalmaṣa birds, one of which is Pretādhipa and the other one is Garuḍa, should be consecrated. In the southern direction, Jāṇḍakāra who is Citragupta, and the Māṭhara who is Yamrāja or Kāla, should be placed. In the western direction, Prāpnuyān, who is the Ocean, and Kaṣutaya who is Aruṇa, should be established. In the north, Kubera and Soma should be kept, and to the north of them should be Revanta and Vināyaka.[2] It prescribes also two 'Maṇḍalas' for the purpose of giving Arghya to Sūrya, one to be used in the morning, and the other in the evening.[3]

The Sāmba Purāṇa prescribes the erection of a banner (Dhvaja) of Sun-god, with the representation of Vyoma (sky), on it.[4] It describes the chariot of the Sun-god[5] as having one wheel, five spokes and three hubs (Nābhis). Its five spokes represent five seasons and the circumference (nemi) represents the sixth season. It has seven green horses driven by Aruṇa. Seven horses represent seven Vedic metres.[6]

It prescribes the worship of the Sun-god with water, flowers, Dhūpa, Dīpa, Naivedya, Akshata etc.[7] It speaks about Rathayātrās,[8] organised on the occasion of solar festivals. It mentions one Samvatsarī-Pūjā[9] in which a Rathayātrā was to be organised on a large scale once in a year. It also prescribes donations to be made in the worship of the Sun[10],

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1. Ibid, Ch. 29.
2. Ibid, See also Ch. 16.
3. Ibid, Ch. 29.
4. Ibid, Ch. 33.
5. Ibid, Ch. 21.
6. Ibid, Ch. 6.
7. Ibid, Ch. 36-37.
8. Ibid, Ch. 42.
9. Ibid, Ch. 34.
10. Ibid, Chs. 38, 44 and 45.

specially, donations of umbrella and shoes (Upānaha).[1]

The Sāmba Purāṇa states that Sāmba brought some Magas from Śakadvīpa. They were in eighteen clans and worked as the priests of the Sun.[2] They wore Avyaṅga round their wai..t. The Bhojakas are once called the Magas.[3] They are also called the Yājakas.[4] The Magas are generally identified with the Persian Magis who came probably from Persia, though the place from where they came has not been identified with any certainty.

The latter part of the Sāmba Purāna is full of Tāntric elements. It identifies the Sun with Śiva and states that there is no difference between these two gods. It prescribes a Tāntric mode of worship[5], in which small diagrams of an eight-petalled lotus[6] were worshipped with mantras. In this connection it mentions the Aṣṭa-Puṣpikā[7]-worship and a large 'maṇḍala' called Saṁvatsara.[8]

Farquhar, Nagendra Nath Vasu and Man Mohan Ganguly held that the Sāmba Purāṇa is a Saura document connected with Orissa. But R. C. Hazra regards it as a north-western production, giving a correct picture of Sun-worship prevalent in northern India, specially in North-West India. But one going through the book cannot help feeling that Sāmba Purāṇa is not free from later interpolations and repetitions, and consequently it gives the picture of Sun-worship prevalent not only in one part but in almost all the parts of northern India. Probably earlier chapters are connected with northern and western Indian sun-worship and later chapters with the conditions of the Sun-worship prevalent in eastern India, that is, in Orissa and Bengal.

THE BHAVIṢYA PURĀNA :

The Bhaviṣya Purāṇa contains a good deal of information

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1. Ibid, Ch. 45.
2. Ibid, Ch. 26.
3. Ibid, Ch. 27, Verse 3.
4. Ibid, Verse 4.
5. Ibid, Ch. 50 and ff.
6. Ibid, Ch. 53.
7. Ibid, Ch. 54.
8. Ibid, Ch. 55.

about Sun-worship, It brings out clearly the concept of the Sun-god as the Supreme deity, mentions gods and goddesses of his family, and describes many interesting legends regarding them and their devotees. It gives, besides details of the iconographic features of the Sun-god, the materials and types of His images, their installation and the priests responsible for His worship. Methods of His worship, fasts and festivals to be observed, processions to be arranged on various occasions in His honour, the erection of flags (Dhvajas) and construction of temples dedicated to Sun-god are described in detail in this work. Some important places of Sun-worship are also mentioned.

The Bhaviṣya Purāṇa speaks of the Sun as the greatest among the gods.[1] He is the creator of the world and its destroyer as well.[2] Everything of the world, movable or immovable, animate or inanimate, has originated from him. He is the cause of the gods like Rudra, Vāsava (Indra) Aśvina, Vāyu, Anala (fire) and Prajāpati. He is the maker of the world, mountains and rivers.[3] He is the root of all the three worlds. He is the creator of rain which is the cause of the food and vegetation.[4] From him originates Kshaṇa (Moment) (Muhūrta), day, night, fortnight, month, year, season and the 'yugas.'[5]

According to the Purāṇa, Sūrya is described as the Supreme Being (Paramātmā) in all the Vedas and the Inner Being (Antarātmā) in the Itihāsa and the Purāṇas.[6] He is described as the soul of all.[7] He is called Viśvarūpa, because he has many forms.[8] He is Viṣṇu, both Saguṇa and Nirguṇa like Agni. He exists in many forms in all things. It exists in the body as Air in five forms.[9] He is the final source and the final limit of knowledge.[10] He is the object of meditation.

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1. Bhaviṣya Purāṇa, (Srivenkatesvar Khemarāj Ed. Bombay, 1959.) Brahmaparva, Ch. 48.21, Ch. 53.4.
2. Ibid, Ch. 48-22.
3. Ibid, Ch. 48-24.
4. Ibid, Ch. 53.6.
5. Ibid, Ch. 53.8.
6. Ibid, Ch. 48. 27-28.
7. Ibid, Ch. 53.4.
8. Ibid, Ch. 67.18.
9. Ibid, Ch. 67, Verses 18 & 20-24.
10. Ibid, Ch. 67, Verse 28.

He is the source of emancipation or Moksha to the persons seeking it.[1] His forms are the Vedāṅga, Truth, and Aśvamedha.[2] He is called Indra, Viṣṇu, Hari, Akshara, Tryaṅga, Tṛimūrti, Tṛigati, Sanmukha, Tṛinetra, Caturviṁśatipāda and Dvādaśapāṇī.[3] Once, he is shown as being praised by Brahmā, Viṣṇu and Śiva.[4]

The twelve Ādityas[5] namely Indra, Dhātā, Parjanya, Pūṣā, Tvaṣṭā, Aryamā, Bhaga, Vivasvān, Aṁśu, Viṣṇu, Varuṇa, and Mitra are spoken as the twelve forms of the Sun-god responsible for the twelve months namely, Āśvina, Kārtika, Śrāvaṇa, Pauṣa, Fālguna, Vaisākha, Māgha, Jyeṣṭha, Āṣādha, Caitra, Prauṣṭha and Mārgaśīrṣa respectively. The twelve common names of Sun god namely Āditya, Savitā, Sūrya, Mihira, Arka, Pratāpana, Mārtaṇḍa, Bhāskara, Bhānu, Citrabhānu, Divākara and Ravi[6] have been mentioned. But not satisfied with it, the Purāṇa gives at another place, a long list of His names, which we reproduce in the footnote.[7] A look at these names would show that by that time, he had become identified with Brahmā, Viṣṇu and Śiva.

The members of the solar family are also mentioned and their worship is prescribed. Saṅjñā, Chāyā, Tvāṣṭrī, Prabhā, Rājñī, Nikshubhā, and Pṛthvī are the Sun-god's[8] wives. But Rājñī, Saṅjñā, Tvāṣṭrī aud Prabhā are spoken of as one and in the same way, Chāyā, Nikshubhā and Pṛthvī are identified;[9] the actual number of the queens gets reduced to two.

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1. Ibid, Ch. 53, Verse 7.
2. Ibid, Ch. 153, Verse 67.
3. Ibid, Ch. 153, Verses 72-73.
4. Ibid, Ch. 153.
5. Ibid, Ch. 74.8 see also Ibid Ch. 78.
6. Ibid, Ch. 78.
7. Ibid, Ch. 71.

Sūrya, Ravi, Bhāskara, Mataṅga, Mārtaṇḍa, Vivasvān, Āditya, Ādideva, Raśmimālin, Divākara, Dipta, Agni, Mihira, Prabhākara, Mitra, Aditisambhāva, Gopati, Diśāpati, Dhātṛ, Vidhātā, Aryaman, Varuṇa, Pūṣan, Bhaga, Parjanya, Aṅśu, Hitakṛta, Dharma, Tapana, Hari, Haritāśva, Viśvapati, Viṣṇu, Brahman, Tryambaka, Saptalokeśa, Saptāśvapati, Ekacakraratha, Jyotiṣpati, Sarvaprāṇa, Bṛta, Śiva, Ārtihava, Padmaprabodha, Vedādimūrti, Kādhija, Tārāsuta, Bhīmaja, Pāvaka, Dhiṣana, Kriṣṇa, Nityadā, Aditiputra, Lakshya.

8. Ibid, Chs. 79 and 47.
9. Ibid, Ch. 79 Verse 18.

We are also told that Saṅjñā is the Dyauḥ and Chāyā is Pṛthvi.[1] At one place a fast, named Nikshubhā-Vrata is prescribed, if the devotee has a desire to get a male offspring.[2] Three types of the images of Nikshubhā are mentioned, one made of bronze, another of gold and the third of silver.[3] She should be clad in two garments and have scent and garlands. Her shrine should be decorated with Vitāna, flag and Camara.[4]

Among the sons of Sūrya, we have Aśvinīkumāras (also known as Devabhiṣaja or divine doctors and Nāsatya) Revanta, Śani, Sāvarṇi, Manu and Yama. Tapatī and Yamunā are His daughters. Tapatī, Śani and Sāvarṇi were born of Chāyā and Yamunā, Aśvinīkumāras, Manu, Yama and Revanta of Saṅjñā.[5] A detailed account of the worship of Aśvinīkumāras and their worship has been given.[6] The worship of the Grahas is also described and th ir detailed iconography is given in this work.[7] His other attendants are described as Daṇḍa, Piṅgala, Śrauṣa (probably Toṣa, who is Hara according to the Sāmba Purāṇa), two Kalmaṣa-birds (yama and Garuḍa respectively), Jāṇḍa, Kāma, Kubera, Vināyaka, Hara and Kārtikeya.[8]

The popular story of Saṅjñā and Vivasvān is described in this Puraṇa.[9] How Saṅjñā, a daughter of Tvaṣṭā was married to Vivasvān, Sun-god, how she left her Chāyā (figure) in her place after giving birth to Manu, Yama and Yamunā when she could not bear the glory (or heat) of her husband, how she went to her father and undertook penance

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राज्ञी संज्ञा च द्यौस्त्वार्ष्ट्री प्रभा सैव विभाव्यते ।
तस्यास्तु या तनुच्छाया निक्षुभा सा महीमयी ॥ 79.18

1. Ibid, Ch. 79.4.
   प्रागुक्तेऽर्कस्यद्वे भार्ये राज्ञी निक्षुभसंज्ञिते ।
   तयोर्हि राज्ञी द्यौर्ज्ञेया निक्षुभा पृथ्वी स्मृता ॥ 79.4
2. Ibid, Ch. 166.
3. Ibid, Verse 4.
4. Ibid, Verse 5-9.
5. Ibid, Ch. 47, 44-45; see also Ch. 79.
6. Ibid, Khaṇḍa IV, Pratisarga-Parva.
7. Ibid, Brahma Khaṇḍa, ch. 206, and ch. 18.
8. See App. A.
9. Ibid, Ch. 47, 79, etc.

in the form of a mare to reduce the heat or 'Teja' of the body of her husband, how Sun-god was peeled off by Tvaṣṭā in Śakadvīpa upto the knees in human form and how, finally, Sun-god went to his wife and had other issues; these are some of the anecdotal details given at many places in this work.

The paring off of the Sun by Tvaṣṭā is described in detail. The divine sculptor began paring him off from the upper part; but when he reached the knees and started carving the nether portion, the Sun-god could not bear the pain and prevented Tvaṣṭā from paring it further. Thus, the lower part of the leg remained uncarved[1]; since that time, we are told, the lower part of the leg of the Sun-god has not been shown and has to remain covered.[2] The story obviously was suggested by the images of the Sun-god in which the lower parts of his legs are not shown and is in consonance with the texts on iconography which describe Sun-images as having the lower part of the leg covered in some way or other.

The Purāṇa sheds some more light on the features of the Sun-icons. It lays down the rule that Sun-god should be shown riding in a golden chariot having seven horses which symbolize seven Vedic metres.[3] His charioteer, Aruṇa, should also be shown in the front. Rajñī should be shown in His left and Nikshubhā, on the right.[4] His other wives could also be shown sometimes. His sons, the Aśvinīkūmaras, should be carved on His either side. His attendants, Piṅgala and Daṇḍa, stand respectively on the right and left sides of the Sun-god.[5]

The iconographic description[6] is almost the same as of the Sāmba Purāṇa. It describes the iconography of different gods in general and of the Sun-god in particular. (*Ādityasya Viśeṣataḥ*).[7] According to it, the Sun-image should be in proportion to the door of the sanctum.[8] It should be lower by one-eighth

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1. Ibid, Ch. 47, 79, Verses 51-52; Ch. 121.
2. Ibid, Ch. 123, Verses 55-59.
3. Ibid, Ch. 50 Verses 16-19; Ch. 52.
4. Ibid, Ch. 76, Verses 9-13; 136, Verse 50.
5. Ibid, Ch. 76.
6. Ibid, Ch. 132.
7. Ibid, Verse 1.
8. I have taken the reading as ' प्रासादद्वारतो' and interpreted it accordingly. If the reading' प्रासादाद्द्वारतो वापि' be adopted it would mean "in proportion to the temple or its door,"

than the door of the sanctum.[1] Three-fifth should be the size of the 'Piṇḍikā', whereas two-fifth should be the size of the image.[2] In length, the image should be of eighty-four aṅgulas. The head was to be of twelve aṅgulas and the chin, forehead and the nose respectively one-third of the face. Ears should be of the size of the nose. The measurement of their lower part is indeterminate. The eyes are of the size of two aṅgulas each. The pupil should be shown in one-third of them. The eyes should be represented with lids drooping to cover one-third of the pupil. The length of the forehead and the height of the head should be equal. The circumference of the head should be of twenty-two aṅgulas. The distance between the neck and nose should be equal to that of the distance between the mouth and heart (mukhena hṛdayāntaram). The navel was to be of the size of mouth (mukhamātrā). Thereafter lower part (meḍhra) should be carved. The chest should be of the size of the head in breadth. The waist should be half of its size. The thighs would be of the size of hands, and the calvas would be of the same size. The feet are to be shown below the ankles and they should be four aṅgulas in height. In breadth, they should be six aṅgulas, the toe being of three aṅgulas. Pradeśinī should be of the same size. The remaining fingers were to be comparatively smaller in size. Their nails should also be shown. The length of the complete foot should be 14 aṅgulas.[3]

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1. I have-adopted reading of the Sāmba-Purāṇa.

देवागारस्य यद्द्वारम् तस्मादष्टांशमुत्सृजेत्

The-Bhaviṣyā Purāṇa ed. of the Venk. Bombay reads: देवागारस्ययद-द्वारम्तस्मादष्टांशमुद्यता' The Bhaviṣya Purāṇaś reading does not tender any good sense and may be actually a mis-reading of the actual original verse.

2. Sāmba P. तृतीये पिण्डिकाकार्या द्वौ भागौ प्रतिमा भवेत । ३१-६

Bhaviṣya P. त्रिभागे पिण्डिका कार्या द्वौ भागौ प्रतिमा भवेत। १३२-६

I have, however, some doubt about the exact proportion mentioned there. It may be that one third was occupied by the 'Piṇḍikā' and two-thirds by the image.

3. Ibid, Ch. 132 Verses 2-14; cf. Sāmba P. Ch. 31; vide also App. A. 6-7.

Here, it should be noted that while describing these iconographic

The division of the Sun image has been made on the basis of the material as well. In this respect it gives seven types which are the same as those described in the Sāmba Purāṇa.[1] It describes the utility and gains to be obtained by carving these images. The painted image brings glory, age, victory, strength and fame. The image made of earth brings welfare to all, the golden one is auspicious. The image made of silver brings fame. The image of copper helps in the multiplication of children. The stone-image brings landed property. But the iron-image becomes the cause of the death of the main person, responsible for the image.[2]

The installation of the Sun-image has been described in detail.[3] It is stated that the Sun-god should be installed with pomp and show on an auspicious day and at an auspicious place. The image should be sprinkled with pure water brought from many rivers from all parts of the country. The ceremony should be performed in the prescribed form which is described in detail.

The priesthood of the Sun-god is limited to Magas and Bhojakas, and the usual long legend of Sāmba's leprosy and its cure by Sun-worship is given to justify the limitation.[4] But here the scene of penance is Mitravana. One day as Sāmba went to take bath in the river, named Candrabhāgā, he found a glowing Sun-image which was brought by the current of the river and had been carved by Viśvakarmā on his lathe in Śakadvīpa.[5] Sāmba installed this image on the bank of the river. Faced by the problem of finding someone who could receive the offerings made to the temple, he approached Nārada who told him that all Brāhmaṇas (Dvijas) did not

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features of the Sun-god, the Bhaviṣya P. quotes a few passages from the Bṛhatsaṁhitā without mentioning the source. (See Bh. P. Ch. 132, verses 24 to 30 and Bṛhatsaṁhitā Ch. LVIII verses 46-52) But it deletes a few words from the original one. It substitutes 'Āditya veṣa' for 'Udīcya-veṣa and 'gṛihavṛtaḥ' for 'viyadgavṛtaḥ'. It leaves out one complete line of the Bṛhatsaṁhita. "vibhrāṇaḥ svakararuhe bāhūbhyām paṅkaje mukuṭa dhari."

1. Ibid, Ch. 131 see also above.

2. Ibid, Ch. 133 (It does not mention the utility of the carving of an wooden image here.).

3. Ibid, Chs. 133, 134, 135, 136.

4. Ibid, Chs. 70, 72, 73, 74, 75, 117, 127.

5. Ibid, Ch. 129.

accept the offerings or the gifts of the temple, because they became Develaka and Apāṅkteya i.e. other than the good Brāhmaṇas. The acceptance of the temple-gifts is not 'Brāhmī' i.e. sanctioned by the Vedas.[1] Then, he was advised to go to Gauramukha, a priest of Ugrasena, who again told him the same thing and advised him to bring Magas who had a right to accept the gifts presented to the temples of gods and to perform their worship.[2] Then on the advice of the image of Sun god as well, Sāmba went to Śakadvīpa and brought eighteen classes of the Magas from there.[3]

Further it gives a legend about the origin of the Magas.[4] It says that there was a sage, named Sujihvā, who was of the Mihira Gotra. He had a daughter, named Nikshubhā. She was very beautiful. Once, when, she was sporting herself in the fire the Sun god saw her and fell in love with her. Then entering the fire, he became its son and got a son by Nikshubhā. His name was Jaraśabda. From him sprang all the Magas, who being fire-born, are regarded as belonging to Agnijāti.[5]

These Magas were staunch followers of the Saura[6] cult. They were masters of the Vedas[7] and the Vedāṅgas. They had beards and moustaches and bore a full pot in their right hand and a Kavaca (Varma) in the left one.[8] They lived in Śakadvīpa, where live the four Varṇas namely Magas, Magagas, Mānasas, and Mandagas, who were the Brāhmanas, the Kshatriyas, the Vaiśyas and the Śūdras respectively.[9] They wore Avyaṅga.[10] At one place, it states that they had four

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1. Ibid, Ch. 139 Verses 5-8.
2. Ibid, Ch. 139-28. तस्याधिकारो देवान्ने देवातानाञ्च पूजने। 28.
3. Ibid, Ch. 139 verses 82-94.
4. Ibid, Ch. 139 Verses 33-43.
5. Ibid, Verse 44.
   अग्निजात्या मगाः प्रोक्ताः सोमजात्या द्विजातयः
   भोजकादित्यजात्या हि दिव्यास्ते परिकीर्तिताः ॥४४॥
6. Ibid, Verses 55-61.
7. Ibid, Verse 62.
8. Ibid, Verse 59.
9. Ibid, Verses 72-74.
10. Ibid, Verse 78.

Bh. P. devotes one full chapter (ch. 142, Ibid) to state the origin of the Avyaṅga. It states that the Avyaṅga was given to Sun-god, Āditya, by

Vedas, namely Veda, Viśvamada, Vidvadvanhi and Rasa, which were contrary (Viparīta) to the Vedas of the Brāhmaṇas, named the Ṛigveda, the Yajurveda, the Sāmaveda and the Atharvaveda.[1] They worship the slough of a snake (Ahikañcuka) as other Brāhmaṇas worship the garland.[2]

Though, it is very difficult to say who were these Magas and from where they came actually, almost all scholars believe that the Magas mentioned in the Bhaviṣya Purāṇa were the Persian Magis,[3] who too wore the sacred waist-girdle[4] called Aiviyaonghen, which was the Persian counter-part of the Avyaṅga mentioned above. Scholars identify Jaraśabda, mentioned above, with Zarathustra or Zoroaster of Persia who preached the worship of Fire. Further they conclude that the Magas of Śakadvīpa were the fire-worshipping Magis, though the identification of Śakadvīpa with Persia is itself doubtful and far from conclusive. But it may be that when the Magi came to India they found a much more developed form of Sun-worship and as this was something akin to their own faith, they adopted it as the means of their livelihood and began working as the priests of the Sun-temples and gradually monopolised this profession. Wherever they went, they tried to popularise Sun-worship. They, thus probably helped a lot in the growth and development of Sun-cult in the age of this Purāṇa i.e. in the medieval period of our history.

The Bhojakas are another set of the Brāhmaṇas who according to the Bh. P. were to be employed as installers and consecrators of the Sun-image.[5] They are mentioned as the sons of Āditya and said to have originated from His body.[6] They

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Nāgarājā (the king of serpents). It was made by Viśva Karmā. It was known as Ahyaṅga, because it was born from the body of Ahi i.e. serpent. Later on it was named as Avyaṅga, It is also known as Arhaka, "Sāra" and "Sarasanaḥ" It shows that Indian Serpent-worship contributed much towards the development of solar cult.

1. Ibid, Ch. 140, Verses 36-38.
2. Ibid, Verses 39-45.
3. R. G. Bhandarkar, Vaiṣṇavism, Śaivism, and Minor Religious Systems PP. 153 154. (1st ed.).
4. J. N. Bannerjea, Development of Hindu Iconography, p. 438.
5. Bh. P. Chs. 117, 135, 140, 144, 145 ,146, 147.
6. Ibid, Ch. 117, verse 23.

are therefore said to belong to the caste of Āditya.[1] As regards their history[2], it is stated that a king named Priyavrata got a temple constructed and dedicated to Sun-god in Śakadvīpa. As he wanted to instal a silver Sun-image in it, he approached Āditya-God who created Bhojakas for this purpose. The Bhojakas are called by this name because they offer food (Bhojya) to the Sun-god,[3] and do not accept the touched or used food[4] (Abhojya). They are also known as Bhojakas, because they were born of the daughters of the Bhojas.[5] Bhojakas were to wear Avyaṅga, to have clean-shaved heads, to have 'śikhā', to recite Gāyatrī hymn thrice a day, to be busy in their duties, to study the Vedas, to undergo the duties of a householder, to take bath thrice a day and to observe fast on Sundays and the sixth day of every fortnight.[6] They were not to take food in the house of the Śūdras, not to instal the image of any other than the Sun and not to instal even Sun-images when they are alone.[7] They are described as belonging to a good family, born in Āryadeśa, (country of Āryas), and as well-versed in Saura texts, and the other Veda.[8]

The Bhavishya Purāṇa, later on, identifies the Bhojakas with the Magas. It states that the Bhojakas meditate on the five Makāras who are Sun-god Himself. Therefore, they are called Magas.[9] Sometimes they are spoken as relatives of the Magas and it is stated that the daughters of the Magas would be married to the Bhojakas.[10] At another place, it states that the Magas are known as the Bhojakas, because they are born

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1. Ibid, Ch. 139 verse 44.
2. Ibid, Ch. 117.
3. Ibid, Ch. 117, verse 54; see also Ch. 143.26
4. Ibid, Ch. 117, verse 53.
5. Ibid.
6. Ibid, Ch. 117 see verses 40-70.
7. Ibid.
8. Ibid, Ch. 135 verses 56-60

कुलीनः श्रद्धानश्चार्यदेशसमुद्भवः ।
न स्थूलो न कृशो दीर्घः सौरशास्त्रविशारदः ॥५९॥

9. Ibid, Ch. 144, Verse 25.

मकारोभगवान्देवो भास्करः परिकीर्तितः ।
मकारध्यानयोगाच्च मगा ह्येते प्रकीर्तितः ॥25॥

10. Ibid, Ch. 140 verse 9.

of the daughters of the Bhojakas.[1] The Magas are again spoken of as marrying the girls of the Bhoja-clan.[2]

The problem of the Bhojakas too is as difficult to solve as that of the Magas. They are mentioned as the priests of the Sun-god in a large number of inscriptions. The Harṣa Carita also mentions them. Dr. R. C. Hazra may be right holding the opinion that they were another group of the Persian fire-worshippers who followed the Magis into India after some time of their coming. But from the account that we have in the Bhaviṣya Purāṇa, it seems that they had identified themselves with the followers of Brāhmaṇa's culture a little more than the Magas. They may have contributed a little more towards the expansion of the Sun-worship in India than the Magas, for they are more elaborately described.

We are told that the Sun-temple should be constructed at an auspicious place in the centre of the city.[3] The door of the temple should face the east, though, sometimes it may face the west as well. The plan of the Sun-temple is almost the same as that described by the Sāmba Purāṇa.[4] It does not describe the types of Sun-temple in particular, but the types of Hindu temples described in general include some of the types of Sun-temples, enumerated in the Samarāṅgaṇa Sūtradhāra.[5]

The Bhaviṣya Purāṇa mentions some important centres of Sun-worship. It informs us that Vaśiṣṭha, the priest of Ikshvāku-dynasty, had a Sun-temple built on the bank of river Sarayū, probably at Ayodhyā.[6] The sun-temple constructed in Śakadvīpa by Priyavrata was a stone-structure.[7] Other important temples, mentioned are those of Sāmbapura

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1. Ibid. verse 35.
2. Ibid. 140 verse 19.

Sāmba P. too identifies Bhojakas with the Magas. They are also called Yājakas there. See the Samb. P. Ch. 27.

3. Ibid, Ch. 130 Verse 41. 'पुरमध्यं समाश्रित्य कुर्यादायतनं रवेः' ॥41॥
4. See above.
5. Bhaviṣya P. Ch. 130, Verses 23-37. Vide also above. See also Stella Kramrish, The Hindu Temple, Vol. II, Chart II, p. 270.A (1946).
6. Ibid. Ch. 118, Verses 19-20.
7. Ibid, Ch. 117, Verses 8-10.

(called Ādi-sthāna, i.e. first abode of Sun-god) Prayāga, Puṣkara, Kurukshetra, Naimiṣa, Pṛthūdaka, Kuśāvarta, Candrabhāgā, Śoṇa, Gokarṇa, Brahmāvarta, Bilvaka, Nīla-parvata (in south India, on Nilgiri), Gaṅgādvāra, Gaṅgā-sāgara, Kālapriya, Mitravana, Muṇḍīrasvāmin, Cakratīrtha and Ramatīrtha.[1]

Dhvajas (flags, or flagstaffs) were erected in the honour of the Sun-god and were known as 'Dharmadhvaja' on account of the figure of Dharma on their banners.[2] The Dhvajā of Sūrya was to be made of gold,[3] and to have a banner of five colours with Dharma carved in the lower part of it.[4] It was to be decorated with 'Kiṅkiṇījāla' ('Kiṅkinījālasampannā'), garlands and flowers and surrounded by many musical instruments.[5]

Sun was worshipped either in the form of his image or his orb. He was worshipped with invocations.[6] 'Mantras' were recited in his honour. Five types of the Mudrās (holes through fingers to see the solar orb) are given. His orb was sketched on the earth and worshipped thrice a day, morning, noon and evening.[7] The images were worshipped with flowers, scents, Bali, red sandal-paste, clothes, covers, water, Dhūpa, Aguru, Guggula, Karpūra, Naivedya, Akshata, lamps, honey and milk.[8]

The objectives of His worship were many and varied in nature. The devotee desired the fulfilment of all his worldly and non-worldly wishes. Final beatitude, achievement of Heaven, performance of Dharma, relief from mental and physical diseases, gain of good health, good progeny, both male and female, money, wealth, landed property, good harvest, plenty of produce, animals, clothes, shelter, and victory over enemy are some of the objectives mentioned.

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1. Ibid, Chs. 55, 72. Verses 4-7.
2. Ibid, Ch. 138, Verse 37.
3. Ibid, Verse 45.
4. Ibid, Verses 45-46.
5. Ibid, verse 71.
6. Ibid, Ch. 206.
7. Ibid, Chs. 48, 52, 205.
8. Ibid, Chs. 49, 68.

The Bhavishya Purāṇa prescribes a large number of fasts[1] to fulfil these desires, and they were to be observed on different occasions falling on a particular juncture in the month. Some of these fasts are enumerated in appendix No. c.

Among the festivals connected with Sun-worship, Rathayātrā i.e. the procession of the chariots of the Sun-god is described in the Bhaviṣya Purāṇa.[2] The image of the Sun-god was to be placed on the chariot and horses, decorated fully with Camara, garlands and Kumkuma etc., were to be engaged.[3] The chariot itself was to be fully decorated. The two wives namely Rājñī and Nikshubhā were to be placed on right and left side of the Sun-god respectively.[4] The deity was to be honoured with umbrella and Daṇḍa, (staff) made of gold and fully decorated. A figure of Garuḍa was to be shown behind the main deity,[5] and the main image of the god was to be placed on the chariot by three hundred and sixteen devoted and fasting Brāhmaṇas.[6] The chariots of the attendants and other members of the solar pantheon were to accompany the main chariot[7] and the procession was to pass along all the main roads of the city with pomp and show and with the beat of drums and sounding of conch and other musical instruments.[8] The chariot was to be driven by the fasting Brāhmaṇas, Kṣatriyas and Vaiśyas only and not by the Śudras, the persons engaged in wine-trade and the devotees of some other gods.[9] The whole festival was to be followed by fasts, gifts and donations, made in the honour of Sun-god.[10]

FOREIGN ACCOUNTS :

CHINESE ACCOUNTS :—

Chinese accounts excepting that of Hiuen Tsiang, do not

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1. See Appendix No. C.
2. Ibid, Chs. 50; 52, 53; 55; 56; 57; 58
3. Ibid, Ch. 55, Verses 62-63.
4. Ibid, Verse 76.
5. Ibid, Ch. 55, verse 79.
6. Ibid, verse 75.
7. Ibid, Ch. 56.
8. Ibid, Ch. 55 verses 44-47.
9. Ibid, Ch. 55 verses 84-86.
10. Ibid, Ch. 50 verses 20-21.

shed any valuable light on this subject. Hiuen Tsiang throws a good deal of light on the general condition of worship of Sun-God and the temples dedicated to Him. He informs that an image of Sun-god was installed along with those of the Buddha and Śiva in the quinquennial assembly called by Harṣa,[1] the king of Kannauj. According to him, the image of sun-god, installed in the temple of Multan, was cast in yellow gold and was ornamented with rare gems.[2] Its divine insight was "mysteriously manifested and its spiritual power made plain to all."[3]

His account testifies to the existence of two magnificent Sun-temples. One was situated at Kānyakubja[4] and the other was in situ in his time at Multān[5] in West Punjab. Both these temples were magnificent and large in size and were profusely decorated with wonderful sculptures. These two places were great centres of sun-worship in his time.

Another place of sun-worship, according to him, was Hiraṇyaparvata (I-Lan-Na-po-Fa-To) probably Mongir in Bihar.[6] "The householders' family (or simply the householder) worshipped Sūrya deva (there). Every morning when the sun rose, he turned towards it in adoration." This suggests the prevalence of ancient Vedic mode of Sun-worship, done through the 'mantras' concentrating on the orb of the sun.

According to Hiuen Tsiang, Sun-God was worshipped

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1. Beal, Life of Yuan Chwang, p. 186.

2. Beal, Samuel, Buddhist Records of the Western World, Travels of Hiouen Thang, Vol. IV, p. 463.

3. Ibid.

4. Beal, Samuel, Travels of Hiuen Tsiang, Vol. II. p. 245; See also Watter's, I, p. 352. (Susil Gupta, (India) Ltd., Calcutta, New Edition 1958); see also below.

5. Beal, Samuel, Ibid, Vol. IV, p. 463; see also below.

6. Ibid, Vol. IV. pp. 398-399 "Hiraṇya Parvata, or the Golden Mountain is identified by General Cunningham with the hill of Mongir ".....It is said to have been originally called Kaṣṭa-Haraṇa-Parvata, as it overlooked the famous bathing place on the Ganges called Kaṣṭaharaṇa-Ghāta or "the pain-expelling bathing-place", because all people afflicted with disease, come to take bath there." (Ibid, fn. 1, p. 397; vide also ASI. Vol. XV. pp. 16-17 for Cunningham's opinion). According to this description, the existence of a sun-temple at that place can also be conjectured.

with offerings of flowers and perfumes.[1] Women lighted torches and played music in His honour. The God was also entertained with songs and drums.[2] Kings made offerings of gems and precious stones to Him.[3] They also built 'houses of mercy'[4] where food, drink and medicines were supplied to the poor and sick. Thus it seems, charity or gifts were important parts of the Sun-worship.

ARAB ACCOUNTS :—

The accounts of some of the Arab travellers like Abu Zaid, AL Masudi, Al Istakhri, Al Idrisi, Alberuni and Abdur Rehman Chishti shed a flood of light on the sun-worship of India. They inform us about the existence of some sun-temples, sun-images and their installation and the general condition of sun-worship prevalent in different parts of the country.

Abu Zaid, Al Masudi, Al Istakhri, Al Indrisi and Alberuni testify to the existence of a temple dedicated to Sun-god. It was situated at Multan, named after the Sun-god, enshrined there. Almost all of them inform us that the idol of this place was called Multan.[5] About the features of the Sun-image, Al Idrisi states, "It is in the human form with four sides,[6] and is sitting upon a seat made of bricks and plaster. It is entirely covered with a skin like red morocco, so that the eyes only are visible. Some maintain that the interior is made of wood, but other deny this. However, it may be, the body is entirely covered. The eyes are formed of precious stones, and upon its head there is a golden crown set with jewels. It is square, and its arms, below the elbows seem to be four in number."[7] Similar account of the same idol of the Sun-god is given by Al Istakhri.[8] Alberuni too gives the same type of description but states that the image was made of wood.[9]

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1. Beal, Samuel, Ibid, Vol. IV, p. 463.
2. Ibid, Vol. II. p. 245.
3. Ibid, Vol. IV, p. 463; see laso below.
4. Ibid.
5. Elliot and Dowson, Vol. I. pp. 11, 23; vide also Sachau, Alberuni's India, ch. XI. p. 116.
6. Elliot and Dowson, Vol. I. p. 82, c.f. 'Elle est de forme humaine et a quatre cotes' Janbert, as quoted, Ibid, p. 82.
7. Ibid, p. 82.
8. Ibid, pp. 27-28.
9. Sachau, Alberuni's India, ch. XI. p. 116.

These travellers have given the description of the sun-temple of Multan. Al Istakhri states "The temple of the idol is a strong edifice, situated in the most populous part of the city, in the market of Multan, between the bazar of the ivory-dealers and the shops of the coppersmiths. The idol is placed under a cupola in the midst of the building, and the ministers of the idol and those devoted to its service dwell around the cupola. In Multan, there are no men either of Hind or Sind who worship idols except those who worship this idol and in this temple."[1] Al Idrisi gives more vivid and detailed description of the temple. He states "The temple of this idol is situated in the middle of Multan, in the most frequented bazar. It is a dome-shaped building. The upper part of the dome is gilded, and the dome and the gates are of great solidity. The columns are very lofty and the walls coloured. Around the dome are the dwellings of the attendants of the idol, and of those who live upon the produce of that worship of which it is the object. There is no idol in India or in Sind which is more highly venerated. The people make it the object of a pious pilgrimage, and to obey it is a law. So far is this carried, that, when neighbouring princes make war against the country of Multan, either for the purpose of plunder or for carrying off the idol, the priests have only to meet, threaten the aggressors with its anger and predict their destruction, and the assailants at once renounce their design. Without this fear, the town of Multan would be destroyed. It is not surprising, then, that the inhabitants adore the idol, exalt its power and maintain that its presence secures divine protection. Being ignorant of the name of the man who set it up, they content themselves with saying that it is a wonder."[2]

Thus, according to these Arab travellers, the Sun-temple of Multan was a great centre of pilgrimage for Indians who came from every part of the country to pay homage to this God. Al Idrisi writes, "There is an idol here, which is highly venerated by the Indians, who come on pilgrimages to visit from the most distant parts of the country, and make offerings of valuables, ornaments and immense quantities of perfumes. This idol is surrounded by its servants and slaves, who feed

1. Elliot and Dowson, Vol. I, pp. 27-28.
2. Ibid, p. 82.

and dress upon the produce of these rich offerings.[1]" Al Masudi states "The inhabitants of Sind and India perform pilgrimages to it from the most distant places. They carry money, precious stones, aloe wood, and all sorts of perfumes there to fulfil their vows. The greatest part of the revenue of the king of Multan is derived from the rich presents, brought to the idol of the pure aloe-wood of Kūmar, which is of the finest quality, and one mana of which is worth 200 dinars."[2] Similar account is given by Abu Zaid also.[3]

However, it was a great place of veneration for the Hindus. How deeply the temple was venerated by them is evident from Al Istakhri's following remark, "When the Indian makes war upon them and endeavour to seize the idol, the inhabitants bring it out pretending that they will break it and burn it. Upon this the Indians retire, otherwise they would destroy Multan."[4]

Mir-at-i-Masudi, a work of another Arab traveller, named Abdur Rahman Chishti, testifies to the existence of a temple, dedicated to Sun-god, called Bālarukha, at Baharaich in Uttar Pradesh. The temple was constructed on the bank of a tank, called Sūraja-kuṇḍa. "The Sūraja-kuṇḍa was a sacred shrine of all the unbelievers of India. They had carved an image of the Sun in stone on the bank of the tank there. This image they called Bālarukh, and through its fame Bahraich had attained its flourishing condition. When there was an eclipse of the sun, the unbelievers would come from east and west to worship it and every Sunday the heathen of Bahraich and its environs male and female, used to assemble in thousands to rub their heads under that stone, and do its reverence as an object of peculiar sanctity."[5]

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1. Ibid, p. 82, cf. Alberuni, Sachau, op. cit. Ch. XI, p. 116.
2. Ibid, p. 23; cf. Al Istakhri, Ibid, p. 27.
3. Ibid, p. 11. "The Idol called Multan is situated in the environs of Mansūra, and people come on pilgrimages to it from many months distance. They bring thither the Indian aloes called al kāmrūni, from Kāmrun, the name of the country in which it grows. These aloes are of the finest quality. They are given to the ministers of the temple for use as incense. These aloes are sometimes worth as much as two hundred dinars a mana. The aloes are soft that they will receive the impression of a seal. Merchants buy them of the ministers of the temple." p. 11. Ibid. Abu Zaid.
4. Ibid. pp. 27-28; c.f. the same type of remarks of Al Masudi, Ibid. p. 23.
5. Elliot and Dowson, Vol. II. p. 538.

Further, it is stated, that people "were wont to bathe (in the tank) before offering the Sun-god their worship."[1] It was, as we are informed by the same authority, destroyed by Masud, a Mohammedan invader who ordered his soldiers "to bring the bodies of the Faithful slain and cast them into the Sūraja-kuṇḍa."[2] Later on, a huge mosque was constructed on the site of the temple.

The account of Alberuni sheds more light on the sun-worship of India. Apart from the description of the sun-temple of Multan and its destruction by the Mohammedan invaders,[3] he gives informations about the features of the solar gods[4] and their installations.[5] He quotes some famous passages of the Bṛhatsaṁhitā bearing on the sun-image, its various features, different materials and the merits, demerits, and loss and gain[6] incurred as a result of the images carved. Further quoting the passages from the Bṛhatsaṁhitā, he says that a "class of Brahmins called the Magas i.e. Magians, was devoted to the idol of the sun."[7] He testifies also to the presence of the Magas in India during his time and states, that "there are some Magians upto the present time in India, where they are called Maga."[8] These Magas were probably the same as those mentioned in some of the Purāṇas as the priests of the Sun-temples. Another Arab traveller, named Al Idrisi too found the Sauras i.e. Sun-worshippers among the "forty two sects" prevalent "among the principal nations of India."[9] According to him, "they adored the sun and considered it the creator and director of the world."[10]

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1. Ibid, p. 544.
2. Ibid, p. 546.
3. See below.
4. "The idol of the sun has a red face like the pith of the red lotus, beams like a diamond, has protruding limbs, rings in the ears, the neck adorned with pearls which hang down over the breast, wears a crown of several compartments, holds in his hands two lotuses, and is clad in the dress of the Northerners which reaches down to an ankle." Sachau, op. cit. Ch. XI, p. 119.
5. Sachau, op. cit. Ch. XI, pp. 117, 119, 121.
6. Ibid.
7. Sachau, op. cit. Ch. XI, p. 121.
8. Sachau, Ibid, Ch. 1, p. 21.
9. Elliot and Dowson, Vol. I. p. 76.
10. Ibid.

Chapter VII

THE PROBLEM OF THE FOREIGN ELEMENTS IN INDIAN SUN-WORSHIP CONCLUSION

Before we conclude part two of this thesis, it would be proper to consider the problem of foreign elements in Indian Sun-worship. This problem needs a critical examination in order that its range, depth and significance may be properly assessed. In many cases, the problem is not of simply asserting or denying the mere existence of some kind of influence but rather of assessing the exact contribution, thus made to indigenous cultural evolution.

Cunningham and some other scholars see Greek influence on Indian Sun-worship saying that the Bodhgayā Sun-image has been carved on the pattern of Greek Sun-god Apollo. His chariot in this case has four horses. In India the number is generally seven. But this is no strong argument. In the Ṛig-veda the Sun-god is described seated in his chariot drawn by one, two, three, seven or even more horses, and he could have four horses too, as pointed out by Dr. J. N. Bannerjea[1], the reason for this perhaps being that the four horses symbolised the purely Indian idea of four yugas i.e. four ages, Satayuga, Tretā, Dvāpara and Kalayuga.

Dr. D. R. Bhandarkar regarded the influence on Sun-cult in India as mainly Persian in its origin. He rightly pointed out the indigenous origin of Sun-worship in India, but taking into consideration the description of the sun-image and sun-worship in the Bṛhat Saṁhitā and the Bhaviṣya Purāṇa, concluded that the worship of the image of the Sun or Mihira was brought into India by the old Persian Magi priests. He further believed that the Magas, who are mentioned in these books as worshippers of the Sun were descendants of these Persian Magi.

Dr. J. N. Bannerjea also, while regarding the origin of Sun-worship in India as purely indigenous, thought that the

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1. J. N. Bannerjea, op.cit., (2nd Ed.) p. 432.

worship got reoriented by the east Iranian form of Sun-worship. But at the same time he was constrained to point out that "though this characteristic form of sun-worship was borrowed from the Persian Mithra-worship, yet the very image of the Sun-god was not Persian, and very few such elements can be traced in its making. If the Sūrya image itself is thought to be derived from the Iranian Mithra, then we shall be justified in asking for an Iranian prototype of this image. But, we know that the Iranians themselves were not in the habit of worshipping images and our search for an image of Mithra would be in vain i.e. before Mithraism itself was to a great extent Hellenized. Mithra in ancient Persian monuments was represented by a symbol, as Sūrya used to be in the early Vedic times."[1]

Thus there are two schools of thought, one that ascribes the worship of the Sun-image in India to Iranian influence; and another which regards the worship of the Sun-image as ultimately Hellenistic, though India received it through Iran and with some Iranian accretions. Iranian influence on Indian sun-worship has been traced on the following grounds by these scholars;

(1) The image of Sun-god wears a girdle generally called Avyaṅga, which is identified with Persian Aiviyaonghan, worn by the Magis.

(2) Sun-images have a drapery generally described by scholars as Udīcyaveṣa. This is similar to the dress worn by the Kuṣāna kings.

(3) Some Sun-images wear a boot-like covering which again is a foreign characteristic.

(4) Even the priests of the sun-image were foreigners, for the Purāṇas state that the Magas, a section of Saura priests, were brought by Sāmba from Śakadvīpa which can be identified with Seistan or eastern Iran.

(5) These Maga priests of the Sun can be identified with Persian Magis, the off-spring of Zoroaster according to the Bhaviṣya-Purāṇa (Ch. 139).

Let us evaluate these arguments one by one.

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1. I. Ant. Vol. 54, 1925, p. 166; Vide also J. N. Bannerjea, op.cit. (2nd ed.) pp. 430-433, also p. 438; Vide for fuller discussion Ibid, JISOA. Vol. XVI, 1948, pp. 68-71.

1. *The Question of Avyaṅga in Indian Sun-icons* :—

Many Indian images of Sun-god, no doubt, show him wearing girdle around his waist; one can cite also some Śāstric texts to the effect that the girdle should be shown in sun-images. The Bṛhat Saṁhitā and the Bhaviṣya and the Viṣṇudharmottara Purāṇas, for instance, use the word 'Viyadga' or 'Aviyāṅga' for it. Modern scholars call it 'Avyaṅga' and identity it with its Persian counterpart Aviyaonghan, which is a kind of woollen girdle said to be worn by the Iranian priests, called Magi.

But what is generally not noted is the fact that this waist-girdle, the so called Avyaṅga, is not found on all the sun-images of northern India. It is found only on sun-images, carved in the Gupta and Post-Gupta periods. The Avyaṅga is not found in the images of Sun-god carved in the Kuṣāna age and the age anterior to it. So even if we concede for the sake of argument that the wearing of Avyaṅga shows foreign influence, it cannot be traced earlier than the Gupta age and has to be regarded as a late innovation.

Avyaṅga according to the Bhaviṣya Purāṇa, was originally called Ahyaṅga and is synonymous with Arhaka, Sāra, and Sarasanā[1]. The last one of these is known to us as a recognized symbol of the Sun in Vedic sacrifices. Later on, when the Sun was given anthropomorphic features, the Sauras were careful enough to absorb the old symbols of the Sun-god in their new mode of sun-worship. It was thus that the wheel, the lotus, horses, etc. which were solar symbols in the later Vedic age, duly became the means by which an image of the Sun-god could be identified. In the same way, another later Vedic solar symbol, the 'Rasanā' also found its due place in a sun-image. And perhaps for the same reason i.e. to show one's regard for the presiding deity of the *Sāvitṛ-mantra* that the Muñja-Mekhalā i.e. a girdle made of Muñja, began to characterise a Brahmacārī having his initiation in this *mantra* sacred to the Sun. Thus, the girdle remained, of old, associated with Sun-worship.

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1. Various aspects of Indian folk-cults have influenced much the sectarian Hinduism. According to a story, available in the Bh. Purāna. the 'Avyaṅga', also known as 'Ahyaṅga', was given to the Sun-god by Nāgarāja, the king of serpents. Could it be taken as a contribution of Indian serpent-worship to the development of Solar cult in ancient India ? For fuller description See Bh. P. Ch. 142.

Further, if Avyaṅga had been due to Persian influence, it should not have been found in those images of the sun, e.g. those coming from the South which are generally believed to have remained free from Iranian influences. But there also Avyaṅga is shown along with two lotuses in the hands of the deity, a feature known to be of purely Indian origin. Further, sometimes other gods also have a girdle (Avyaṅga). Thus neither by the principle of concommittance nor of absence, can Avyaṅga be treated as a characteristic of images carved under foreign influence. The word, 'Avyaṅga' itself may be of foreign; but the object it symbolised was already in India, though it took some time to be incorporated in Sun's iconography.

It should also be noted that the girdle and the type of knot by which it is tied can be seen also in the images of Bodhisattvas and later on in some images of Viṣṇu as well. The girdle on the waist is a necessity when smartness and valour are ascribed to a deity. Why should one therefore look for its origin to Persia or to any particular country in fact ? Such things can have an independent origin. So one might say that the use of girdle in India and Iran might have been of independent origin and due to reasons which were partly similar and partly different. If the Iranian contact had any influence, it might have been by way of emphasising and technicalising a fairly general and older feature.

2. *The Problem of the Dress of Sun-god* :

Next, let us take up the question of the dress etc. used for sun-god. Some early Kuṣāṇa and Gupta images of Sun-god wear a dress which has been compared by scholars to the long tunic worn by Kuṣāṇa kings, and equated with the *Udīcya-veṣa*, prescribed by the Bṛhat Saṁhitā for an image of Sun-god. But this interpretation of the dress of the Sun-god does not seem correct. The Udīcyaveṣa mentioned by Varāha Mihira is not the dress of the Kuṣāṇas, but a dress used by the northern people of India, as it means "the dress of northeners."[1] The Brāh-

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1. B. C. Bhattacharya, Indian Images, Part I, (1921), p. 56. Vide also" "उदीच्यवेषमुत्तरपथवेषं कुर्यात् । उदग्वेषमित्यर्थः" Bhaṭṭotpala Bṛhat Saṁhitā, ed. by Sudhakar Dwivedi with the commentary of Bhaṭṭotpala, Pt. I and II, (1897). Benares, p. 782.

maṇas of the northern parts of the country are referred to as the 'Udīcyas' in the Śatapatha Brāhmaṇa.[1]

The Ṛgveda describes solar gods Varuṇa and Savitṛ as wearing coat of mail (or armour). Indra, sometimes called an Āditya also, is again described as wearing armour. The Mahābhārata describes Sun-god as wearing kavaca and kuṇḍala. Varāha Mihira uses the word 'gūḍham' which has been interpreted as 'Cholaka-guptam' by Bhaṭṭotpala.[2] The Matsya Purāṇa states that Sun-god is to be shown in certain sculptures as having his body covered with a kind of garment called Colaka ! Sri *Viśvakarmāvatāra-Śāstra* states that the body of the Sun-image should be covered by a coat of mail (kañcuka, kavaca). The *Pūrva Karaṇāgama*,[3] a south Indian work, refers to the covering of the body of Sun-god with Kañcuka.[4] So it is obvious that all works, whether early or late, northern or southern, describe the Sun-god as having a garment called variously Colaka, Kañcuka; Kavaca and Kañcukavarma.[5] But what is less known is the fact that all these words were synonymous. The Medinī Kośa, for instance, states :—

कञ्चुको वारवाणे स्यान्निर्मोके कवचेऽपि च ।
वर्द्धापकगृहीताङ्गस्थितवस्त्रे च चोलके ॥

It would thus appear that in the beginning the image of the Sun-god was carved, only with a kavaca or armour; but as this armour had various synonyms some of which were used also for a garment made of wool and cotton, some later writers interpreted the word in this sense and began covering the Sun with garments which could be appropriately described as Udīcyaveṣa. The Mauryan image, carved on a piece of pottery,

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1. S B. XI, 4.4.4.; cf. Gopatha Brāhmaṇa, 1.3.6.; see also Macdonell and Keith, Vedic Index of Names and subjects (1958) p. 871.

2. Bṛhat Saṁhitā ed. by Sudhakar Dwivedi with the commentary of Bhaṭṭotpala Pt. I and II, (1897.) Benares, p. 782.

3. As quoted by J. N. Bannerjea, JISOA. VOL. XVI, (1948,) pp. 65-66.

4. B. C. Bhattacharya translates it as a jacket and states that it is a dress fitting close to the upper part of the body. Further, he says it also means an armour, op. cit. p. 57.

5. Viśvakarmā-Śilpa, quoted by V. N. Srivastava, UPHSJ. Vol. VI, (1958,) part II, p. 50.

found from Pāṭaliputra and the Śunga terracotta Sun-image found from Chandraketugarh, East Bengal, depict the Sun-god with a Kavaca. Even his charioteer Aruṇa is shown wearing an armour; for the Sun, as shown here, is a warrior going out to destroy the demon of darkness. A kavaca is the right covering for the body of the Sun; and if in Kusāṇa and Post-Kuṣāṇa images, it is replaced by a garment, this might have been due either to some misunderstanding by foreign sculptors or to their desire to represent the Sun not so much in the form of a warrior as in that of a ruler, seated majestically on his chariot. But the old tradition of representing the Sun with a armour did not die out; and ultimately the older tradition prevailed with the result that most images of the post-Gupta period, were shown wearing a coat of mail.

3. *The Problem of the so-called Boot* :

Most of the northern sun-images, carved in the Kuṣāṇa age onward, have the lower portion of their legs shown with a long boot-like covering. Scholars generally take it as long boots worn by Sun-god and on this basis see foreign influence on the northern Indian Sun-cult. But as noted above this feature is not found in the earliest images of the Mauryan-Śunga period, and in the images of southern India. Therefore, the possibility of this type of foreign influence is altogether out of question, at least as far as the early Indian and southern Indian Sun-images.

In the earliest images of the Mauryan-Śuṅga-period, the feet are not shown. Later images very often show the feet without clearly bringing out the toes, ankles etc. In these, the rough outline of the legs appears to suggest a covering which resembles a legging or boots. This feature we are told is due to the influence of the Hellenic Sun-god Apollo-Helios who however were rarely represented as wearing boots.[1] (See Pls 29-30) Some say that it is due to the influence of the Persian Sun-god, Mithras whose image was carved quite late in Persia.[2]

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1. Catalogue of the Bronzes, Greek, Roman and Etruscan, British Museum, By H. B. Watters, London, (1899). Vide also the Cults of the Greek States Vol. iv, Oxford, (1907).

2. The Art of Iran, By Andre Godard, Trans. from French by Michael Heron, London, (1965).

(See Pl. 31). Interesting is this that iconographic texts do not allude to the depiction of boot on the feet of the sun-images.

These texts begin with the Gupta period, and a brief review of their relevant portion will serve to elucidate the point suggested. Varāhamihira says that Sūrya should be covered from the feet upto the breast. ('गूढम् पादादुरो यावत्'). The Purāṇas state that Viśvakarmā, the divine sculptor, carved Sun-god only upto his knee and left the lower part of his leg uncarved due to his unbearable heat. So, the Purāṇas, especially the Padma and the Brahma Purāṇas, say that the feet of the Sun-god should not be carved at all. The Sāmba Purāṇa once says that its feet should always be covered. (चरणौ नित्यसंवृतौ). The Matsya Purāṇa states that the feet of the Sun-god should be 'tejasāvṛita', i.e. covered with effulgence, i.e. made invisible by the effulgence that covers them. ('चरणौ तेजसावृतौ). The Bhaviṣya Purāṇa is more precise, for it states that Takṣā did not give any form to his feet and did not show the fingers of the feet. ('चकाराथ निराकारा अङ्गुल्यो न प्रकाशयत्'). Other iconographic texts like the Añśumadbhedāgama, Suprabhedāgama, Viśvakarmā-śilpa, Viśvakarmāvatāra Śāstra and Rūpamaṇḍana etc. do not speak of the feet of the Sun-god. The Śilpa-Ratna says that Sun-god should be shown with a lotus flower placed under his feet. ("पादाक्रान्तसरोरुहः). The dictum of the Pūrvakaraṇāgama that the feet of the Sun-god should be shown with 'Khetaka' (or Kataka 'पादौ सकटकौ') is less clear. There are also texts which lay down about the carving of the feet of the Sun-god. The Sāmba[1] Purāṇa, for instance, states that the feet, their ankles, fingers, toes and nails, etc. should be carved fully. The same type of description is given once by the Bhaviṣya[2] Purāṇa as well. Sun-images of this type are also found (See Pl. 22A.).

So, wherever the images followed the injunction that the Sun's feet should not either be shown at all or shown covered with effulgence, it was usual to leave the lower part uncarved

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1. See above. vide also App. A.
2. Ibid.

or to provide some sort of a covering to the God's feet and legs. Influenced by the tradition which created the figures of the boot-wearing Apollo or Roman Mithras, some sculptors might have given boots also to his Indian counter-part. But, this was something incidental, for the same purpose has very often been served by giving leggings, putting the chariot or Aruṇa or even some other figure in front of the god's feet or, as noted above, not carving the lower part at all. Sometimes the sculptor carried out the injunction of the Bhaviṣya Purāṇa[1] by making the lower part shapeless and leaving the toes of the feet uncarved. In such cases also, the image very often appears to have legging on, without actually having any.

4. *The Problem of Śakadvīpa* :

As we have seen above, the Bhaviṣya, the Sāmba and some other Purāṇas state that on the advice of Nārada, Sāmba brought some priests of Sun-worship, known as Magas, from Śakadvīpa which has been variously identified with the region adjoining the Caspian sea and eastern Iran. Of these, the latter is the most generally accepted view. But Dvīpa is a part of land surrounded by water, if not on all, then at least on two sides. Could it, therefore, be suggested that Śakadvīpa was the same as Prabhāsa Khaṇḍa, i.e. Saurāstra which is a peninsula or *prāyaḥdvīpa*. For this identification, we have some evidence from the Purāṇas.

(1) The Purāṇas state frequently that Sāmba brought Maga Brāhmaṇas from Śakadvīpa to officiate as the priests of his Sun-temples. The Skanda Purāṇa, substitutes Prabhāsa-Khaṇḍa i.e. Saurāṣtra for Śakadvīpa, saying that the Brāhmaṇas residing there were the best and most renowned of their caste. They accepted Sāmba's invitation. Should not we take these Brāhmaṇas as the Magas, described by the Bṛhat Saṁhitā and other Purāṇas and regard their homeland, i.e. Saurāṣtra as Śakadvīpa ?

(2) The Bhaviṣya Purāṇa states that Viśvakarmā, the divine sculptor, peeled off the sun and gave him his anthropomorphic form in Śakadvīpa. In the Prabhāsa Khaṇḍa of the Skanda Purāṇa, on the other hand, we are told that

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1. 'चकाराथ निराकारा अङ्गुल्यो न प्रकाशयत् ।'

'Tvaṣṭā' i.e. Viśvakarmā, the divine sculptor, who was born in Prabhāsa-Khaṇḍa, pared off the round body of the sun and gave it the form of a human being. As after that a 'prabhā' i.e. a divine light, issued out of the pared god's body the region became known as Prabhāsa.[1] Here again, we see that the Śakadvīpa of the Bhaviṣya Purāṇa is the same as the 'Prabhāsa Khaṇḍa' of the Skanda Purāṇa.

(3) The third piece of evidence of the same type is from the Brahma Purāṇa. It refers twice to the paring of the Sun. At one place, we are told that the Sun was peeled upto the knee in Śakadvīpa by Viśvakarmā.[2] At another place, it is stated that Tvaṣṭā pared him off in the region, near Somanātha, which is known as Prabhāsa,[3] This fact too, suggests that the Purāṇa regarded Śakadvīpa as identical with Saurāṣtra.

(4) The Bhaviṣya Purāṇa mentions the Bhojakas as a class of Brāhmaṇas engaged in the priest-hood of Sun-temples, and states that they were created by Aditya himself, when king Priyavrata constructed a sun-temple in Śakadvīpa and appro-ached sun-god for its priests. Priyavrata is obviously an Indian ruler. So his land, the Śakadvīpa, too can tentatively be placed in India and probably Saurāṣṭra which as shown above, has been equated with Śakadvīpa by some Purāṇas.

(5) The Purāṇas and the Mahābhārata mention that in Śakadvīpa too, four varṇas, the Brāhmaṇas, Kṣatriyas, Vaiśys and Śūdras are respectively called Maga, Magaga, Mandasa and Mandaga. This type of caste-system is purely Indian and suggests that Śakadvīpa where it prevailed, was most probably in India.

Thus Saurāṣṭra was even in remote antiquity a strong region of sun-worship[4] in India. It may even be that it is a shortened form of Saura-rāṣṭra. But as Śakas conquered the area and became firmly established there, it came to be known also as Śakadvīpa. We may draw the reader's attention also to another reason for Saurāṣtra being called Śakadvīpa. As

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1. Skanda Purāṇa. Prabhāsa Khaṇḍa. Ch. 9.
2. Brahma Purāṇa, Ch. 32.
3. Ibid, Ch. 89.
4. At a time, it was known also as 'Sauryāṇāmadhimaṇḍala' see below.

noted above Śakas were known also as Sai.[1] So the area could have been originally known as Sairāṣṭra and then as Saurāṣṭra.

Another land, which could be called Śakadvīpa was Seistan, or Śakasthāna in east Iran. We can think of the Magas as having come originally from that land, though by the time of the composition of the Purāṇas referred to above Saurāstra itself had become Śakasthāna. The problem we feel needs further assessment and consideration. If, we see foreign influence on Indian sun-worship, merely on the ground that the Sun-god's priests are said to have come from Śakadvīpa we may have to think out the problem again, for the Śakadvīpa described in the Purāṇas appears to have been in India itself.

The Problem of the Magas :

Next, let us take up the question of the Magas. We have spoken already of their connection with Śakadvīpa in Indian Saurāṣṭra. But any other land contiguous to Saura-rāṣṭra and having almost the same religion and culture can also be thought of as their original home. But in that case we have to think of the reasons that made them migrate to India. If they reached here before or not long after the beginning of the Christian era, as is generally supposed, they could not have been the introducers of the worship of the sun-image in this country for the anthropomorphic image of sun-god, till then, was unknown to Iran. Perhaps for long, they remained an obscure sect worshipping the Sun and the fire. When Indian turned to image-worship and the Vedic Brahmins felt disinclined to accept the office of Devalakas, the Magas had their chance. They not only accepted the new way whole-heartedly but propagated it wherever they went, for this was not only a sure means of gaining livelihood but also of rising high in the social scale.

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1. Comprehensive History of the Mauryas and the Satavahanas. pp. 188-9, 191-2, 224.

SOME CONCLUDING WORDS :

Even a cursory persual of our account of Sun-worship would reveal certain facts about it. It would show that Sun-worship started in India, as far back as the Neolithic age, and continued in the Indus-Valley Culture and its successors. The Sun-god was represented by various symbols denoting His manifold power and attributes. He was worshipped as the giver of life and heat, creator of night and day and the god of vegetation and fertility. If, Mackay's interpretation of some seals from Mohanjodaro be accepted, the Sun might have been even regarded there as the Supreme God to which all other gods were subordinate.

During the Vedic age the worship of Sun-god became even more wide-spread in northern India. In the early Vedic age, the Sun in general and Sun in his various aspects as well, was invoked and worshipped. Many functions were attributed to Him and He was worshipped under various names such as Sūrya, Savitṛ, Pūṣan, Bhaga, Mitra, Varuṇa, Aryaman, Vivasvān and Aṁśa. As Sūrya, He was the giver of light and heat; as Savitṛ, he was the stimulator, instigator and impellor of all including the thoughts of human mind. As Viṣṇu, He was the creator and producer of all and was considered as the god of fertility. As Pūṣan, He was the guardian of cattle and crops, food and vegetation. In this way, Sun-god had control over all the life, animate and inanimate, worldly and non-worldly, He became the summum-bonum of life and giver of emancipation from the world. He was identified with the Supreme Being (Parabrahma). Thus Sun-worship helped in the development of the concept of Monotheism in Indian religion and philosophy.

In the later Vedic age also he continued to be invoked in his various aspects, known by various names. The idea of twelve Ādityas comes to the fore in this age; and they became the lord of different solar months. Iconographically, the marked development of this age was the representation of Sun-god by various symbols such as wheel, Suparṇa (hawk-bird), Rasanā, gold, disc, horse and lotus flower. These symbols were used in the sacrifices offered in honour of the Sun.

In this age, come also various elements of the mythology of Sun-god. He was given father, mother, wife, sons and

daughters during this period. His descriptions at times connote an anthropomorphic form, though there is no evidence to prove that he came to be worshipped in the form of an image. As the literary and archaeological sources reveal, Sun-god continued being represented by several symbols—some old and the others new; but , probably, by the end of Mauryan age, Sun-image came into existence and the worship of the image of Sun-god started. This was probably a natural growth and development of the worship of sun-symbols.

Thus, Sun-worship of India can be divided into two phases, firstly, a phase of the worship of sun-symbols from the earliest age upto the pre-Mauryan age and subsequently a phase of the worship of the Sun-image started by the end of the Mauryan age, when several sun-images came into existence in almost all parts of the country. In this age, Sun-worship became very popular and that despite the fact that Viṣṇu who was a solar deity in the Vedic age, now lost his solar nature and became an independent God of Hinduism. Literary evidence, both Buddhist and Brahmanical—proves that the Sun was worshipped in the performance of various sacramental rites. Sacrifices were offered to Him with objectives, both worldly and non-worldly. Probably, a Saura-Cult also developed during this period.

With the coming of the Indo-Greeks, Śakas and the Kuṣāṇas the popularity of Sun-worship increased still further, because these people were already familiar with Sun-worship in their own lands. With the cultural mingling of the east and the west and increasing popularity of image-worship, Indian Sun-worship became more vigorious and many Sun-images came to be carved. The iconography of the Sun-god developed, though it did not, by any means, reach its final and classical form.

This classical form was achieved in the Gupta and post-Gupta periods. The large number of Sun-images, installed throughout the length and breadth of the country, were beautifully carved in accordance with the Śāstric injunctions. Mainly, the icons fall in two categories, northern and southern, each typeh aving its own characteristics and regional variations.[1]

1. C. Sivaramamurti, AI. No. 6, (1950), 'Geographical and Chronological Factors in Indian Iconography', p. 29.

But in due course, we reach a time in the history of Indian Sun-worship when these two different traditions met together and a happy blending of two types was achieved to some extent.

During these periods we see also a phenomenal growth and development of Sun-worship in India. Many temples of Sun-god were built during the spacious days of the Guptas. After their fall, many other dynasties, notably, the later Guptas, the Maukharies, the Vardhana rulers of Thāneśvar and Kannauj, the Karkoṭakas of Kashmir and the Senas and the Pālas of Bengal patronised Sun-worship. Besides them, the Gurjara-Pratihāras, and Chauhān rulers, and the Maitrakas of Valabhī in the north and north-west of India, the Rāṣṭrakūṭas and the Chālukyas in the Deccan, and the Pāṇḍya rulers in the south, extended their support to Sun-worship. Backed by them and also many influential guilds of the periods, the Saura-cult which was popularised by the priests like the Magas and the Bhojakas as well, met with wonderful success and the whole region of India got studded with beautiful sun-ícons and temples. In fact the period falling between the Gupta age and the 13th Century A.D. can reasonably be described as the classical age of Sun-worship in India. During this time. it expanded even upto the Far East. (See Pl. 17A; Fig. 2).

Many related solar gods were also worshipped. Images of Dvādaśādityas, Navagrahas, the consorts of Sun-god and His sons were carved and temples constructed and dedicated to them. In the medieval period, the Tāntric form of Sun-worship gained entry in the cult.

As already pointed out, Sun-god was considered the cause of everything of the world. He was responsible for the creation, preservation and destruction. Thus gradually there developed the philosophic view that all deities being his manifestations, His worship can without any philosophic contradiction be combined with the worship of other deities. Thus originated the syncretic images and Pancāyatana temples. Many syncretic images in which Sun-god was given the supreme position were carved, and many Pancāyatana temples in which the main sanctum was dedicated to Sun-god were constructed.

But about 1200 A.D. things began to change for various reasons, not very clear to us, at this distance of time. The *ekāntika* worship became more popular than the *smārta* type,

of which the syncretic icons and Pancāyatana temples were the products. It may be that the *ekāntika* attitude was regarded as better fitted to meet the challenge of Islām. So while some Sun-temples were destroyed, others were either deserted or converted into the fanes of other gods. After the 13th century A.D., the worship of Viṣṇu, Śiva and Śakti became more popular and Sun-cult further declined. But sun-worship never died out completely. Sun-images were carved also in subsequent centuries, though their number was much smaller, some rulers even then patronised sun- worship and a few sun-temples were also constructed.

PART—II

CENTRES OF SUN-WORSHIP IN ANCIENT INDIA

Chapter VIII

NORTHERN INDIA

UTTAR PRADESH:—

Solar symbols on punch-marked and tribal coins indicate the prevalence of Sun-worship in U.P. More important than, these, however, with regard to the character of the Sun-worshp is an image of Sun-god[1] on one of the faces of a pillar of the 1st century B.C.,[2] found at Lālā Bhagat, a village in the Tehsil of Derapur, in Kanpur district, 45 miles from Kanpur city. The relief is very graceful. The Sun-god is riding on a one-wheeled chariot drawn by four horses. The horses are springing up from the head of a demon (the demon of darkness). There is an umbrella with a long staff held aloft on one side of the head of the god by the female attendant on his left. The other female on his right side is holding probably a camara. Two or three well-dressed female figures are standing at ease over a group of uncovered nude dwarfs. These females represent the three wives of Sūrya, Uṣā and Pratyuṣā on either sides and Suvarcasā in the centre. Above the figure of the Sun-god, are a couple of graceful flying geese with a cylindrical object hanging from a pole. They are carrying the offerings, made in the sacrifices (denoted by the Yūpa used in it) to the abode of the Sun-god.

These reliefs denote the prevalence of Sun-worship in that region. He was the most popular deity and the most prominent of the gods, as denoted by the prominence given to the relief depicting him, though the presence of Vaiṣṇavism and Śaivism there is also suggested by the reliefs of goddess Lakshmī

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1. JUPHS., Vol. 4, (year 1928-30), by Rai Sahib Babu Pryag Dayal, pp. 39-41.

2. The date of the execution of the pillar has been decided on palaeographic and artistic grounds. On one of the shorter sides of the octagon to the left of the carved portion is incised a fragmentary inscription, "Kumara-V (i) R.A." in Brāhmī character of about the first century B.C.....A terracotta figure of an early date and a copper coin of the Mathura Satrap Śodāśa of the first century B.C. were also found on the mound. See Ibid.

and a dancing peacock respectively carved on the same side of the pillar. Lakshmī is the consort of Viṣṇu. But Peacock is the symbol of Kārtikeya, who, though a Śavite deity, was sometimes regarded as one of the attendant divinities of the Sun-god. In some late iconographic texts, he is both named as Daṇḍa and Skaṇda.[1] Some influence of Buddhism can also be assumed on the basis of a relief showing a moving elephant on the same side of the pillar. This elephant-motif perhaps denotes Lord Buddha who came as a small elephant into the womb of Māyā Devī.

Mathura, the central and pivotal region of cultural contacts in Northern India became early a strong centre of religious activities. Many Sun-images along with the images of other gods of the Brahmanical and non-Brahmanical religion have been discovered here. Sun-worship flourished here not only in the Pre-Christian period but also in the age of the Kuṣāṇas and afterwards in the period of the Guptas and their successors. The Purāṇas know of Mathura as one of the great centres of Sun-worship. Of the many places in Northern India, Mathura is the one where Sāmba established Sun-shrines.[2] It is said in the Varāha Purāṇa, that on the advice of Nārada, Sāmba worshipped the Sun-god here to get cured of leprosy.[3]

Images of Sun-god in all the seated and standing postures belonging to the Gupta and medieval period can be seen in the Mathura Museum. Sometimes the Sun holds two lotuses in his hands and sits on a chariot drawn by seven horses. Sometimes, he stands holding lotuses in both the hands lifted upto his shoulders. Seven horses are shown on the pedestal. They are being driven by Aruṇa. Two attendants are standing on either sides. They are Daṇḍa and Piṅgala. His queens, Uṣā and Pratyuṣā shoot arrows to kill the demon of darkness.[4] These images are the testimony to show that Sun-worship was in vogue in the medieval period at Mathura, until the

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1. Cf. T.A.G. Rao, Vol. I, part II, pp. 303-304, where he quotes from the Viśvakarma-śilpa and the Bhaviṣya Purūṇa.
2. R. C. Hazra, Bhāratīya Vidyā, (1943), pp. 212-16.
3. Varāha P. Ch. 177, verses. 36 and 39.
4. Catalogue of Brahmanical images in Mathura Art. by V. S. Agrawal.

shrines were destroyed. Therefore, no sun-temple can now be traced there.

Like Mathura, many other places in U.P. were centres of Sun-worship in the age of the Guptas and their successors. In the early Gupta-period, Bhīṭā, situated in Allahabad district was a strong centre of Brahmanical religion. Here, Marshall discovered a seal, bearing an inscription 'Bhagavato Ādityasya' in the early Gupt acharacters. Perhaps, Bhīṭā had a sun-temple in that age. The inference is corroborated by the fragment of a magnificent and quite large sun-image found at the village of Parvari, only one mile to the west of Bhīṭā, from where this statue was brought there. On the pedestal of the image there are carved seven horses.[1]

Another centre of Sun-worship in western U.P. was Indore, ancient Indrapura (near Dibhai, Distt. Bulandshahar) mentioned in one of the copper-plate inscriptions of Skandagupta's reign (466 A.D.). According to it, a perpetual endowment (Abhagnayoga) was made by Deva Viṣṇu, a Brahmin, for the purpose of maintaining a lamp which was to burn constantly in the temple[2] dedicated to Sun-god. One[3] Sun-image has been recently explored in a village named Muni, situated at 22 miles away from Bulandshahar to Aligarh (G.T. Road). The god is worshipped as Nakṭā Bābā, because his nose is broken.

In the time of Harsha Vardhana, Kānyakubja was also a great centre of Sun-worship. There was a temple of Sun-god, "not far to the south of the stone—Vihāra", which was visited by the Chinese traveller Hiuen Tsiang. The temple had a Sūrya-kuṇḍa attached to it. A temple adjoining it was dedicated to Mahādeva. Describing these two temples, Hiuen Tsiang states, "The two temples are built of a blue stone of great lustre, and are ornamented with various elegant sculptures. In length and breadth, they correspond with the Vihāra of Buddha. Each of these foundations has 100 attendants to sweep and water it; the sound of drums and of songs accompanied by music, ceases not day nor night."[4]

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1. ASIR., Cunningham, Vol. XI, (1875-78). p. 102.
2. See App. B. 2.
3. Explored by the Department of Archaeology, New Delhi.
4. Travels of Hiuen Tsiang, Samual Beal, Vol. II, p. 245. (Susil Gupta, India Ltd Calcutta-12, New Ed. 1958).

The district of Almora, seems to have been another region where the worship of the Sun-god was very popular. At Jageśvara, there are two temples belonging to the Saura-cult. One is dedicated to Sun-god and the other to the Navagrahas (nine planets). The inscriptions found here testify to the existence of these shrines in the 8th century[1] A.D. Kaṭarmal, situated at about 6 miles to the north of the town of Almora on the right bank of Kosi river, had a temple dedicated to the Sun, locally known as 'Baṛā Ādit[2]' or the Great Sun-god. It suggests that Kaṭarmal was one of the important centres of the Sun-worship in India. Though, the main image installed in the sanctum (Garbh-gṛiha) has been lost, a smaller image of Sun-god with two arms can still be seen in its portico.[3] The Sun-temple at Khetikhan, situated at about 42 miles on Almora to Champavat road, also seems very old. Its sculptural carvings call to mind some of the finest Gupta-works carved at Sarnath and other places. The presence of a male figure[4] on a pillar, bearing a conical cap and a short sword on the left side, and the depiction of only four[5] horses on the fragment belonging to the relief of the main presiding deity of the temple, indicate further the antiquity of the temple and early prevalence of Sun-worship in this region. One thing very interesting about these temples is that the Śikharas do not belong to the Nāgara type prevalent in northern India. These resemble rather the Śikharas of the Hindu temples of Nepal.[6]

The Allahabad region was a great centre of Sun-worship, along with Vaiṣṇavism and Śaivism. Probably there was a temple of Sun-god in Pratiṣṭhānpura (modern Jhūnsī), for the Skandapurāṇa states that Sun-god was known here by the name of Pratiṣṭhāna.[7] It may even be that Pratiṣṭhānapura was named after the Sun-god Pratiṣṭhāna; though it is also likely that the locality itself might have given its name to that

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1. ASIAR. (year 1928-29), p. 16.
2. ASIAR. (1921-22), p. 51.
3. Ibid.
4. Ibid.
5. Ibid, p. 52.
6. ASIAR, (year 1928-29), pp. 16 ff.
7. See above.

Sun-image. Jayachandra Gahaḍavāla's Kamauli inscription of V. 1228 mentions the temple of Sun-god Gaṅgāditya near the Tṛiveṇī-Saṅgama at Prayāga.[1]

One image of Sun-god on a medallion has been discovered at Garhwā on the bank of river Yamunā. The Sun-god is seated on a chariot drawn by seven horses, and on each side of the god, stands an attendant shooting downwards arrows which typify the rays of the Sun.[2] Garhwā had also a shrine dedicated to the Navagrahas.[3] In the centre of the cell was a crowned colossal standing image of the Sun-god eleven feet in height and six feet seven inches in its utmost breadth. A halo surrounded its face and the two arms held lotus flowers. To the left of Sūrya, were six standing images representing the Moon, Mars, Mercury, Jupiter, Venus and Saturn. All the six are four-armed. Beyond them there was one more figure represented only from the waist upwards and much taller. Its large head and peculiar head-dress should indicate Rāhu. Ketu is missing.

Cunningham thinks that there was a temple of Sun-god at Singrora or Śringaverapura, situated on the north bank of the Ganges, 22 miles to the north-west of Allahabad in the same district. He discovered here a Sun-image, the peculiarity of which lies on the fact that the Sun is seated on a four-wheeled chariot, drawn by seven horses. Traditionally, Sun was to be shown only on a one-wheeled chariot. Half a mile to the north of the town, there is a large mound called Sūrya-Bhīṭā or mound of the Sun. This is, most probably, the site of a Sun-temple.[4] The antiquity of the place is proved by the discovery of one coin of Huviṣka by Cunningham from the same mound.[5]

There was a small but richly carved temple of the Sun, at a small village called Gaurā, situated at two and a half

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1. Roma Niyogi, The History of the Gahaḍavāla-Dynasty, p. 255, App. B (1959).
2. Sir George Edward Knox, JUPHS., Vol. I, (1918), Excavations at Garhwa, p. 28; Also, ASIR. (Cunningham) Vol. X, (1874-75, and 76-77), p. 13.
3. Ibid, p. 29.
4. ASIR. (Cunningham) Vol. XI, (year 1875-78), pp. 62-63.
5. Ibid.

miles distance from Tusarin Bihar in the district of Pratapgarh (U.P.). In a complete excavation of the temple both inside and outside, Cunningham brought to light the jambs and the architrave of the doorway of the temple. The door bore the usual lions and elephants, but in the middle of the architrave there was a figure of the Sūrya, seated in a chariot, drawn by seven horses. The temple was not older than the 8th or 9th century A.D.[1]

One Sun-image has been discovered from Bhelapur (Vārāṇasi. distt.) In it, the Sun-god is standing on a lotus, which may be taken as a peculiarly indigenous feature. The horses and the charioteer are wanting. The main deity has two lotuses, one in each of both of his hands. Behind his head, there is a plain halo. On his either side, his two queens, Uṣā and Pratyuṣā are standing in "Pratyālīḍha" posture to destroy darkness. Between his two feet sits his third queen, Nikṣubhā. To the right and left of the Sun-god, stand his two attendants, Daṇḍa and Piṅgala respectively. The figure of Daṇḍa is bearded. By the sides of these figures are shown two camara-bearers. The feet of the Sun-god have a covering. The sculpture appears to belong to the early medieval period. Bhelapur seems quite an ancient place of Sun-worship. Its actual name might have been Bhaila Pura, or a place of Bhaila-svāmin, a name of Sun-god, known in the early medieval period.[2]

The Skanda Purāṇa gives details about the Sun-worship prevalent in the region of Vārāṇasī. Its voluminous section, named, Kaśī Khaṇḍa describing the religious features of the region mentions a temple, dedicated to Sun-god locally known as Lolārka.[3] Perhaps this is the temple of Sun-god Lolārka mentioned in one of the inscriptions of Jayachandra, the Gahaḍavāla ruler of Kannouj.[4] (A.D. 1177).

The Skanda Purāṇa (Kaśī Khaṇḍa) gives the names of popular Sun-images[5] of Vārāṇasī-region, namely, Lolārka, Uttarāditya, Sāmbāditya, Drupadāditya, Mayūkhāditya,

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1. Ibid, Vol. XI, year (1875-78), p. 70.
2. Bhattacharya, JUPHS., Vol. 2, (year 1919) pp. 75-76.
3. Skanda Purāṇa, Kaśī Khaṇḍa, p. 112, op. cit.
4. E.I. Vol. IV, p. 128.
5. Skanda P., Kaśī Khaṇḍa, Ch. 46, pp. 581-626, op. cit.

Khakholka, Aruṇāditya, Bṛddhāditya, Keśavāditya, Bimalāditya, Gaṅgāditya and Yamāditya. But in this region, the supreme god was Śiva and Sun is very often represented as praying to Śiva.[1]

The Skanda Purāṇa gives the interesting story of a king, Divodāsa of Vārāṇasī. As he had no faith in Brahmanical gods, he ousted all of them[2] except the Sun who was the tutelary deity of his family[3] (Kulaguru). The ousted gods, including Śiva, went to Mandarācala and thought out a plan to remove Divodāsa from the throne of Vārāṇasī. In the attempt to carry out the plan, the gods and goddesses went to Varāṇasī, one after the other and settled there.

This story reveals some very interesting facts about the religious conditions prevailing at Kāśī. It seems that, formerly, it was a centre of Brahmanical religion. Then Buddhism came in. Divodāsa looks like a Buddhist because he was also a great ascetic who had no faith in ritualistic religion like Buddha. It is well known in Buddhist literature and inscriptions[4] that Buddha was the kinsman of the Sun (Ādityabandhu), who deserved his due regard from him. However, it throws one to draw a conclusion that in the vicinity of Vārāṇasī, Sun-worship was also in vogue along with Buddhism which was afterwards entirely uprooted from there and replaced by sectarian Purāṇic Hinduism in the medieval period.

The adjoining district of Gāzīpur was also a famous place of sun-worship. At Barāhpurī near Nandaganj in this district was a temple of Sun god which existed at least upto the year 1330 A.D. The name that Sun-god had here, was Dvādaśārka[5], and is mentioned quite rightly, as a witness to an ordinance issued by the Brāhmaṇas of the village. "The name Dvādaśārka refers to the conception of the twelve Ādityas in a single Sun-god called Dvādaśātman in the lexicons."[6] Actually,

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1. Ibid. Ch. 46.
2. Ibid, Ch. 42, pp. 553-564.
3. Ibid. Ch. 43, verse 10.
4. See App. C—17.
5. D. C. Sircar, EI. Vol. 32, (pt. VII) (1960,) Ins. No. 36, Lahadpura Ins. of the time of Jayachandra, V. S. (1230), p. 309, See verse 5.
6. Ibid, p. 307.

the Sun is called Loka-locana (literally 'the eye of the world') and Karma-sākṣin (literally 'the witness of all acts') in the Sanskrit lexicons. He was also praised for the success of the ordinance.[1]

Baharaich was another strong place of sun-worship in eastern U.P. Muslim writers[2] inform us that the place ha da huge temple dedicated to Sun-god called Bālārukha. In the time of Tulsīdāsa, this temple was a very famous centre of sun-worship in northern India and people from all parts of the country came here to worship the Sun-god and get relief from their ailments.[3] There is also a Sūryakuṇḍa, the water of which had the power to cure skin-disease. Festivals were held at this place.

Later on, the temple was destroyed by Muslim invaders[4] and the site of the temple was replaced by a Muslim mosque. Even now Baharāich specialises in curing persons suffering from leprosy. Both Muslims and Hindus, men and women, come here in thousands twice a year, to get rid of the disease and also to get children.

Some images of Sun-god have been discovered from Lakhnesar-diha[5] and silaur (near Sohgourā) situated in Balia and Gorakhpur districts respectively. The image of Sun-god coming from Lakhnesardīha has some important iconographic features, and belongs to the Gupta period. It shows a happy blending of the peculiarities of Sūrya-reliefs prevalent in north and south and has an individuality of its own[6]

The tendency to worship all the leading Hindu gods, including the Sun, at one and the same time, was widely prevalent in this part of the country in the early medieval period. All the Gahaḍavāla rulers of Kannauj, for instance, were wor-

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1. Ibid, See 'Sidhya tāntu'.
2. Elliot & Dowson, Vol. II, p. 538; see above.
3. Dohavali

   लही आंख कब आंधरे, बांझ पूत कब लाय ।
   कब कोढ़ी काया लही, जग बहराइच जाय ।।

4. See above.
5. JUPHS., (1958), Vol. VI, (Part II), p. 47. (Luck. Museum, No. 57. 401).
6. Ibid., p. 48.

shipper of gods like Sūrya, Śiva and Viṣṇu. Chandradeva[1], the founder of the dynasty, was a worshipper of Sūrya, Śiva and Viṣṇu alike. His son Madanapāla[2] (1167-A.D.) also worshipped them. The same was the case with Govinda Chandra.[3] While donating a village, he worshipped all these three. Jayachandra[4] also acted in the same manner, whīle donating a village to a Brahmin.[5]

PUNJAB AND HARYANA:—

At Thāneśvara there may have been a temple of Sun-god, for some of the Vardhana rulers are known to have been sun-worshippers. Prabhākaravardhana offered his obeisance daily to the Sun-orb with red lotus flowers. Harṣavardhana had the Sun, worshipped at Prayāga on the occasion of the quinquennial ceremony attended by Hiuan Tsiang.

Very near to Thāneśvara, situated at only five miles to the south-south-east of it, there is an important site of sun-worship in a small village called Amin. There are two kuṇḍas and two temples each dedicated to Āditi and Sūrya.[6] The local people have a tradition that Aditi gave birth to Sūrya at this place. Therefore, this place is famous for pilgrimage specially for women who come here to pray to Āditi and get male children.

In fact, this place comes within the region of Kurukshetra which on account of the prevalence of the solar cult here had come to be known as Sūryavana or Mitravana. It was one of the most important centres of sun-worship in India. Almost all the Purāṇas testify to this fact. The whole vicinity of Kurukshetra is studded with Sūryakuṇḍas, i.e. tanks dedi-

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1. Ste konow, EI. Vol. IX, (1907-08), Ins. No. 47. Chandrāvalī Plate of Chandradeva, S. 1148, p. 303; also EI., Vol. XIV, p. 192; See also A. Krishna Sur, IHQ. (1929), Vol. 5, Gahaḍavalas of Kannauj.
2. JUPHS., Vol 14, (1941), p. 72, 'Badera Copper Plate'. Ins. of Madanpāla of Gahaḍavala-Dynasty.
3. E I. Vol. 18, (year 1925-26), Ins. No. 23, p. 223.
4. I. Ant. Vol. 15, (1886), 'Two Copper Plate Grantsof Jayachandra of Kannauj, by F. Keil Horn, p. 8.
5. Ibid.
6. ASIR., (Cunningham) Vol. XIV, p. 97.

cated to Sun-god. These are situated specially at Bhora (8 miles to the west of Thanesvara), Dosara, Habari, Jhinda, Kaula, Kuchrama, Pharale and Kaithala[1] (where there are also shrines dedicated to each of the seven planets (Surya, Soma, etc.).

A standing image of Sun-god has been discovered also from Hānsī[2] in the Hissar district. "From the iconographical point of view, this is one of the best examples yet found in northern India."[3] Every iconographic feature of sun-image prescribed by the Śāstras is followed with great accuracy.[4] There are nine planets along the halo, the central figure being Sūrya himself. Brahmā and Viṣṇu are carved on it. Probably they were subordinate to the Sun-god who may have been the supreme deity in the locality. It bears an inscription[5] in Nāgarī characters, (10th century A.D.) reading Āditya Pratimā".

KASHMIR :—

Sun-worship in Kashmir received much help from royal authorities. In the Gupta age, it became one of the prominent places of sun-worship in the country. The Rājataraṅgiṇī informs us that Ranāditya, a king of ancient Kashmir built a temple dedicated to God Mārtaṇḍa i.e. Sun, in the village Simharotsika[6], situated at a distance of 5 miles from the town of Anantanāga.[7]

There are some scholars who regard Rāṇaditya as a legendary figure in the history of Kashmir, and hold that the actual builder of the Mārtaṇḍa temple was Lalitāditya.[8] But the temple appears to belong to some earlier age i.e. earlier than that of Lalitāditya. Architecturally, the Mārtaṇḍa temple belongs to the Gupta period. On the frontwall of the

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1. Ibid. pp. 99-101.
2. ASIAR., (1922-23), p. 92.
3. Ibid.
4. For fuller description see above.
5. ASIAR., (1922-23), p. 93.
6. R.T., III, 462 and 467.
7. Rama Chandra Kak, Ancient Monuments of Kashmir, p. 131.
8. S. C. Ray, JBRS. Vol. 41, 1955, 'Religion in Ancient Kashmir' pp. 194-195.

'Antarāla' of the temple are the sculptures[1] of the river Ganges and Yamunā on their respective vehicles. These sculptures are a characteristic feature of the Gupta period.[2] Further as Vikramāditya, after whom Raṇāditya is said to have ruled, is generally identified with Chandragupta Vikramāditya[3], "we may safely assume A.D. 500, as being within a few years of the true date of the erection of the temple."[4]

The ruins of the Mārtaṇḍa temple clearly indicate the great devotion with which the god was worshipped. They indicate also its lost grandeur and magnificence. Its wonderful situation amidst the natural surroundings gives it a sense of sublimity and serenity.

Lalitāditya also contributed to the growth of sun-worship in Kashmir. He erected a shrine of Āditya at the town of Lalitapura.[5] King Survarman II paid homage to the temple of the Sun-god who was known as Jayasvāmin.[6] Kalhaṇa has mentioned a grand copper-image of the Sun-god, which was called Tāmrasvāmin. For it, there must have been a separate celebrated temple in the valley.[7] Kalaśa, one of the famous kings of the valley, sought refuge in the sanctuary of Mārtaṇḍa to save his life,[8] and presented a gold statue at the feet of the God.[9] It proves how great must have been the respect for Sun-god at that time. Kalaśa's son Harṣa (1089-1101 A.D.) destroyed the images of many Hindu Gods, but he spared the image of Mārtaṇḍa.[10] Unfortunately, no image of the Sun-god, except an image of Aruṇa in the Mārtaṇḍa temple[11], has yet been found in Kashmir. Aruṇa holds the reins of seven horses.

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1. ASIAR., (1915-16), pp. 62-63.
2. P. Brown, Indian Architecture Vol. I, p. 55.
3. JASB., Part II, Vol. 17, (year 1848), p. 261.
4. Ibid,
5. RT. IV. 187.
6. RT.V. 449.
7. RT. VII. 696-709.
8. RT. VII, 709.
9. RT. VII. 715.
10. RT. VII—1096.
11. ASR. (1915-16,) pp. 62-63.

Chapter IX

CENTRAL INDIA

MADHYA PRADESH :

There is a Sūrya-kuṇḍa, a "reservoir sacred to Sun", found at Gwalior. According to Cunningham, this tank may be assigned to the reign of Rājā Paśupati, perhaps a local ruler who ruled from 275 to 300 A.D.[1], and there was probably a temple[2] also dedicated to Sun-god on the eastern bank of the tank. An annual fair is still held here on the first Sunday of Kārtika. An inscriptional evidence shows that, as early as the 6th century A.D., a sun temple[3] was erected at Gwalior in the 15th year of the reign of Mihirakula; and we are told in the inscription that one who built a splendid temple of the Sun lived for a *Kalpa*[4] in heaven.

Bhilasā, the headquarter of the district of the same name, was another very ancient centre of sun-worship. Even the present name of the city comes probably from the Sun-god Bhaillasvāmin, the earliest reference to whom is in a stone inscription[5] at Bhilasā, dated in 878 A.D. (V. S. 935), which records the grant of an 'akṣayaṇika' (a periodical income) made in favour of the Āyatana i.e. temple of the illustrious Bhaillasvāmin. The donor was a merchant of the Poravada community. As the donation was made to a temple already existing there, the temple itself must have been constructed in a period somewhat earlier. Another inscription of the time of King Kṛṣṇa who has been taken to be the Rāṣṭrakūṭa monarch Kṛṣna III[6] (Circa 939-68 A.D.) also clearly mentions Bhaillasvāmin,

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1. ASIR. (Cunningham) Vol. 2, (1862-63-64, 65,) p. 342.

2. Ibid, Gwalior Ins. No. 1, p. 342. The temple was destroyed by Altamash, Ibid, p. 354.

3. Classical Age, p. 438 (Gwalior Ins. of the 15th year of Mihirakula); Vide also, A.S. Altekar, The Vakataka Gupta Age.

4. Gwalior Ins. of the 15th year of Mihirakula, Verse 11.

5. D.C. Sircar, EI. Vol. XXX, (year 1953-54), No. 36, 'Two ins. from Bhilasā, p. 212, (Now in the local Museum at Gwalior).

6. "Bhaillasvāmināma raviravatu bhuvaḥ Svāminam Kṛṣnarājyam." It was noticed by F.E. Hall at Bhilasa, see Ibid p. 210 and f.n. No. 5 (An Ins. No. 159 of App. B. 1952-53).

the name of the Sun-god of Bhilasā. Another inscription discovered from Bhilasā and supposed to have been inscribed in the 10th century A.D. contains an eulogy of the same God.[1]

This temple was so famous that even Alberuni (1030 A.D.) did not miss to mention it. He states that it was a "place most famous among the Hindus, and that name of the town is identical with (that of) the idol, (Bhaillasvāmin) worshipped there."[2] A Chandella record dated 954 A.D. (V. S. 1011) also mentions "Bhāsvat" on the bank of Mālavanadī (probably Vetravatī).[3] The reference appears to be to Bhaillasvāmin near whose temple the Chandella king Madanavarman camped (in 1190 V. S. i.e. 1133 A.D.)[4] Another inscription, dated V. S. 1229 (1173 A.D.) speaks of the surrounding area as 'Bhaillasvāmin-mahādvādaśarka-maṇḍala, that is the district of Bhaillasvāmin consisting of 12 sub-divisions,[5] of which one Udayapura also had[6] a temple, dedicated to the Sun-god, Udayeśvara. This splendid temple which was hundred and five gaz (yards ?)[7] in height, was destroyed partially by the army of Iltutmish[8] in 1233 or 1234 A.D., and later on completely by Alauddin (1292 A.D.) who took away the idol to his uncle Sultan Jalalluddin. It was cast down in front of the gate of Badaun and trampled upon by the people.[9]

Twenty miles east of Bhilasā, the region around the modern

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1. An. Rep. of Arch. Deptt. of Gwalior state, (Samvat 1979) No. 25. See also Hariharnivasa Dwivedi, Gwalior Rājya Kā Abhilekha, (In Hindi) p. 101, No. 743.

2. Sachau, Alberuni's India, Pt. I, p. 202; Cf, Elliot and Dowson History of India as told by its own Historians, Vol. I, p. 59.

3. Bhandarkars' list of Ins. Vol. I, pp. 124, ff. (cf "मालवनदीतीरस्थिते: भास्वर:" in verse 45.)

4. Bhandarkars' list of Ins. No. 231.

5. ASIAR (1913-14), Pt. I, by Marshall, p. 29. See also I. Ant 18, p. 344.

6. I. Ant. (year 1888); p. 349, by W. Kincaid.

7. Elliot and Dowson, Vol. II, p. 328; Hodivala, Studies in Hindu-Muslim History, p. 217; Tabaquiat-i-Nasiri, Reverty's Tr. pp. 322-323.

8. Ibid.

9. Badaunis' Muntakhab-ut-Tawarikh, Ranking's Tr., Vol. I, p. 96.

town of Gyārespur was also closely connected with Hinduism. The beautiful ruined temple[1] situated on the extreme point to the east of the hill behind the city, was perhaps dedicated to the Sun-god and erected when the Paramāraś dominion extendend upto this region.[2]

Shivapur, a district of the former Gwalior state, was also a region of the Sun-worship in the medieval period. The Sun temple here was dedicated to the Sun-god residing at Samisthala,[3] perhaps a locality in the vicinity of Narwar in the district of Shivpur. This Sun-god has been described as 'Ranneśa' i.e. the husband of Rannā (Rājñī), one of the queens of God Sun. It was an old temple preserved in good condition in 1298 A.D.[4] Now the temple is no longer in existence.

Another place of Sun-worship was Rehli, a place situated at the junction of the Sonar and the Dehar rivers, 26 miles south-east of Sagar. The ruin of the sun-temple still exists there. It has a carved doorways. Images of Sūrya, Viṣṇu, Indra, Agni and Navagrahas (who are depicted on a stone-slab) are found there. The temple belongs to the early medieval period.[5]

The Baghelakhaṇḍa region of central India was also very famous for Sun-worship. Even prior to 512-513 A.D., there was a temple of Sun-god erected at the village Aśramaka on the north bank of the river Tamasā (Tons) near Khoh in former Nagauda State, as revealed to us by Khoha[6] copper-plate inscription of Mahārāja Sarvanātha who was the ruler of this area. The ruler made a donation of the village Aśramaka for the benefit of two temples, dedicated to Sun and Viṣṇu each separately. The gift was meant for the repair of the temples of the two deities and also for the supply of bali, caru, satra, sandal, incense, garland and lamp.[7] It appears that

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1. W. Kincaid, I. Ant. year 1888, p. 349.
2. D. C. Sircar, EI. Vol. XXX, year (1953-54), p. 218.
3. D. C. Sircar, EI., Vol. 32, 'Narwar Ins. of V. S. 1355, p. 345 verse 2, "रन्नेश: कृततिमिरनिराश: पातुरवि: ससमिस्थलवास: ।"
4. Ibid.
5. K./D. Bajpai, Sāgar Through the Ages, (1964) pp. 20, 42, Pl. X(a).
6. Fleet, CII. Vol. III, pp. 124 f.
7. Kunj Govind Goswami, IHC. Vol. 31, (1953) No. 2, 'Vaiṣṇavism',

in this region both Viṣṇu and Sūrya enjoyed equal respect. They enjoyed royal support too, a fact suggested not only by the above epigraph but also the presence of a Sun-image in the window of the Śiva-temple at Bhumara in Nagauda district.

Another religious centre was Deogarh, four miles to the south of the Baidyanath station on the East Indian Railway and about 200 miles west of Calcutta. It had quite an ancient temple dedicated to the Sun. On the architrave of a late medieval temple[1] (16th c. A.D.) dedicated to the same god, there is an inscription in the old 'Lāṭa' characters. The presiding divinity is named Sūrya or the Sun-god. It therefore, seems that when the former Sūrya-temple of this site got destroyed, some one using the same old material built a new temple later on. Amidst many Hindu temples at Deogarh, there is also an old shrine (No. 19) dedicated to goddess Sandhyā, or Dawn,[2] who was one of the wives of Sun.

One sun-temple has also been reported as situated in the locality of Kharada[3] in the Bilāspur district. The date of the erection of the temple is not known, but presumably it must have been built in the medieval period.

Images of Sun-god have also been found at Masauna[4] and Bheraghāt[5], but there is no mention of a temple dedicated to him here. The block showing the Sun-god at Bheraghāta, where the temple of Sixty-four Yoginies is also situated, was discovered from a tank. The god is in standing pose and holds lotus flowers in both of his hands. Perhaps, a sun-temple stood

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p. 112-113; vide also Satya Prakash Srivastava, PIHC., 6th, session, (1943), p. 122. 'Religion under the Gupta Age'.

1. Rajendra Lal Mitra, JASB. Vol. 52, Pt. I, (year 1883), p. 182, 'on the temples of Deogarh.'

2. According to Rajendra Lal Mitra, Deogarh was originally a Buddhist centre which was replaced by Hinduism after the downfall of Buddhism. He is of the opinion that the deity now worshipped as Sandhyā was the Buddhist goddess Tārā and the deity now worshipped as Sūrya was originally a figure representing Padmapāṇi PASB. (year 1881), 'On temples of Deogarh', p. 140.

3. ASIAR. (1922-23), p. 245.

4. V.V. Mirashi, CII., IV, Part I, p. 261.

5. Ibid.

on the bank of the tank from which the Sun-image has been recovered.

The western part of central India, being adjacent to western India where Sun-worship reached its culmination in the medieval period, became itself a stronghold of sun-worship. People coming from Gujarat probably helped much the progress and expansion of sun-worship in other parts of the country. Mandasor inscription of the time of Kumāragupta I and Bandhuvarman shows, for instance, that a guild of silk-weavers came from Lāṭa (Nawasari, Braoch region) to Daśapura (modern Dasora or Mandasora in Mālvā) and built[1] there a temple of the Sun in the year 437 A.D. These silk-weavers were devout worshippers of the Sun-god and spent much to show their regard to Him. They also took much care to maintain the temple and repaired it. As elsewhere, the policy of religious toleration by the Gupta emperors gave much encouragement to Sun-worship here too.

Ujjayinī was another centre of Hinduism in the Gupta age. Many Śaiva[2] and sun-temples came into existence here, and later on, it became a stronghold of the Saura-cult. The Avantikhaṇḍa (a part of the Revā Khaṇḍa of the Skanda Purāṇa) gives a vivid picture[3] of a magnificent temple of Sun erected at the north bank of the river Kṣiprā at Ujjayinī. Here the god sitting on the seven horsed-chariot was called Narāditya or Naradīpa. The huge temple had four doors in the four quarters.[4] On the front side of the eastern door, there was a tank sacred to the Sun-god. One, Keśavārka[5] i.e. Sun-god called Keśava, installed by Kṛṣna, has also been mentioned as located at Ujjayinī.

At Ujjayinī, two Rathayātrās[6] were performed a year. One, known as Āṣāḍhī was held in the month of Āṣāḍha and

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1. D. C. Sircar, Select Ins. Vol. I, Mandasora stone Ins. of Kumargupta I and Bandhuvarman, pp. 288-297.
2. Kālidasa, Meghadūta. (Mahākaleśvara, temple of Ujjayinī is mentioned.)
3. Skanda Purāṇa, Avanti Khaṇḍa of Revā Khaṇḍa, Ch. 43, pp. 172-182. (op. cit.)
4. Ibid, Ch. 47, pp. 201-204, Verses 65-67.
5. Ibid, Ch. 43, pp. 172-182.
6. Ibid, Ch. 43, Verse 33.

the other one, called Kārtikī was held in the month of Kārtika. On these two occasions, a great fair was held at the temple, and people coming from different corners of the country, took part in it. By the 10th century A.D., in this area, the Sun-god was the supreme deity of the Hindus and is said to have been worshipped even by Brahmā, Śiva and Viṣṇu. He was believed to be the cause of creation, preservation and destruction of the Universe.[1]

Besides many temples dedicated to the Sun-god, there were others, dedicated to other deities of the solar pantheon. Revanta one of the sons of Sun, was worshipped in different parts of the country. His temple[2] erected at Vikarṇapura (modern Koṭāgaṛh), a small village one mile and a half north of Akaltarā in the Janjgir Tehsil of the Bilāspur district, deserves special mention. It was erected a few years before 441-42 A.D. by Vallabharāla, a feudatory of the Vaiśya caste, who was a subordinate of Ratnadeva II of the Kalchuri-dynasty of Ratanpur. A tank sacred to the sun, was also excavated along with the temple which was a fine structure beautifully decorated with lovely sculptures.[3] The Akaltarā stone inscription of Ratnadeva II gives a graphic description of the constructions. It states that the temple of Revanta, the son of Saptāśva or the Sun, was an ornament of the earth.[4] The tank was excavated by the ruler with a palace of pleasure in the middle of it. Perhaps, like her husband, the queen of Ratnadeva II was also an ardent worshipper of the god Revanta.

By the middle of the 10th century A.D., the sun in this

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1. Ibid, Ch. 43, Verse 87.

नमस्सवित्रे जगदेकचक्षुषे, जगत्प्रसूतिस्थितिनाशहेतवे ।
त्रयीमयाय त्रिगुणात्मधारिणे, विरञ्चिनारायणशंकरात्मने ॥ ८७ ॥

2. V. V. Mirashi, CII., Vol. IV, Pt. II, No. 84., Pl. 58 'Akaltara stone ins. of Ratnadeva II, p. 431.

3. Ibid., Pt . I, Introduction p. 163. The ruins of the temple are still in existence at Koṭāgarh. There is a large oval-shaped tank, in the middle of which there is a raised earthen spot, projected from the west, which was probably the site for this pleasure-mansion. Cousens took it to be the site of the temple of Revanta (PRASWI. 1903—1904, p. 30).

4. Ibid, Pt. II, Akaltara Stone Ins. of Ratnadeva II, see verses 21-24.

region was worshipped also in its triple form. There is an image at Bangoan[1] in which Sun-god has been shown occupying the supreme position and other three gods are shown as identical with him. The sun is shown with all his emblems and ornaments. His wife Chāyā, and his charioteer Aruṇa with seven horses, (only 3 are seen, rest being broken) are very beautifully shown.[2] There are three side figures, showing bull-faced Mahādeva in a sitting posture, standing Viṣṇu with Gadā and bearded Brahmā. All these three are combined into the main figure of the Sun-god. At the top, there are two females shooting arrows. They are apparently Uṣā and Pratyuṣā, the other two wives of the Sun-god, helping him in destroying darkness.

It seems that in this region, the worship of Caturmūrti was very popular. Besides the temple at Bangoan, a temple of Tṛimūrti was situated in a village, called Madhiā, (about[3] 35 miles north-east of Damoh) in the old Pannā state, and another at Khajurāho[4] (A.D. 953-54) the city of temples, which was the capital of the Chandellas. Khajurāho, a religious centre where all the sects flourished together, had Sun-temples also in the 9th century A.D.

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1. It is situated 13 miles north of Damoh.
2. Rai Bahadur Hira Lal, I. Ant. Vol. 47, (1918) Trimūrti in Baghelakhaṇḍa, p. 136.
3. Ibid, p. 137.
4. Ibid.

Chapter X

EASTERN INDIA

BIHAR :—

One Sun-image has been found on a piece of pottery at Patna[1] (old Pātaliputra). Belonging to the Mauryan age, this is, perhaps, the earliest image of the Sun-god found so far in India. Sun-god stands in a chariot. The lower part of his legs, below the knee, is hidden by the one-wheeled chariot drawn by four horses. The charioteer Aruṇa holds in his hand a thing like hook or Aṅkuśa and wears an armour. The whole subject of the relief appears to have been inspired by Vedic mythology. One wheel of the chariot of the Sun-god is said to have been taken by Indra. Therefore, the other wheel of the chariot is always shown as missing. (Pl. 4, fig. 1). Symbolically, one wheel represents the complete year in which the moving Sun completes one round of the earth. The dress, execution and the theme of the relief are all indigenous.

Buddhism which was the main religion of Bihar under the Mauryas does not seem to have been ill-disposed towards Sun-worship. This fact is corroborated by the existence of a well-known figure of Sun-god on the railings of a temple at Bodhagayā[2] (Pl. 5-1). In this relief also, the one-wheeled chariot is drawn by four horses. Here, Sun-god is seated in the chariot. His two wives, Uṣā and Pratyuṣā, shooting arrows at the demon of darkness, help the Sun in removing the darkness from the earth. The execution of the image is superb. This relief belongs to the 2nd. Century B.C.

Another very important centre of Sun-worship in Bihar was perhaps Lauriyā-Nandanagarh, situated in Champārana district. The earliest of the finds relevant to our subject, discovered here, is a silver punch-marked coin picked up from the surface of the brick-wall. It bears a solar symbol along

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1. Bindhyesvari Prasad Singh, 'Bhāratīya Kalā Ko Bihār Kī Dena' fig. No. 46, p. 82; JISOA., Vol. III, No. 2, (1935) p. 125.
2. Bindhesvari Prasad Singh, Ibid, p. 82, Photo No. 45; See also ASIR. (Cunningham), Vol. 3, (1871-72), p. 97.

with other symbols.[1] Very early Sun-god began to be worshipped here also in his human form. Of the two copper coins of the Kuṣāṇa age, discovered here, one is a coin of Kaniṣka showing the Sun-god on the reverse.[2] It is not unlikely that Kaniṣka put the figure of the Sun on the coin, because of the great influence of the Saura-cult in this area.

An image of the Sun-god has been found also from Kumrāhār. The image is carved on a terracotta lintel. The God is seated on his chariot and resembles the Bodhgayā Sun-image in its features and execution. It may be that the locality had once a Sun-temple, on the door of which this lintel had been used.

Basārh (ancient Vaiśālī) in Muzaffarpur district is proved to have been great centre of Sun-worship.[3] A seal discovered here by Spooner, bears the inscription "Bhagavato-Ādityasya"[4] in early Gupta characters with a device of solar disc, placed over a fire-altar. According to Spooner, the seal probably belonged to a temple of Sun-god standing at Basārh or somewhere in its vicinity. The other seal, discovered by Bloch, bears an inscription of 'Ravidāsa', i.e. the 'Slave of Sun' and belongs to the same period.'[5]

The later Gupta ruler Ādityasena donated an image of the Sun-god, at Shāhapura in Shāhābad district, which is inscribed with his name and bears a date (Adityasen Devaḥ).[6] It is

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1. ASIAR., (1935-36), pp. 64-65, 'Explorations at Lauriyā-Nandanagarh' by N. G. Mazumdar, See plate XXIII. f. e.; Vide also, Ibid, (1936-37), p. 50.

2. Ibid.

3. A terracotta figure, belonging to the Śunga-period, has been found from Basārh (Vaiśāli). Dr. V. S. Agrawal could not indetify it and confused it for Lakshmi, though it is a male figure. The present author believes that it is a figure of Sun-god, as it stands on a lotus flower, holding a lotus flower in his both hands. There are two wings, attached to his shoulders; it reminds us of Suparṇa, a Vedic epithet of a Solar god. See Indian Art, by V. S. Agrawal, Varaṇasi, (1st ed.) Plate LXV fig. 229., pp. 310-11.

4. ASIAR., 1913-14, 'Explorations at Basārh; p. 120, Sir John Marshall's seal No. 98 also reads 'Adityasya' i.e. 'Seal of the Sun' Ibid.

5. Ibid.

6. ASIR. (Cunningham) Vol. XV., p. 12.

in Udīcyaveṣa and its two hands have a lotus flower in each. He probably erected also a temple of Sun-god in which this image was installed.

Another very strong centre of Sun-worship under the later Guptas was Deo-Barnārk which was situated 27 miles to the south-west of Ārrāh in the district of Shāhābad of Bihar,[1] and had a temple of Sun-god, named Varuṇavāsi. The temple faced the east where there was a Sūrya-kuṇḍa sacred to Sun-god. An inscription in which the village has been named as Varunikagrāma, was discovered from the same temple. The figure of Sun-god, enshrined in the temple, has an ornamental covering over the lower part of the legs, and holds lotus flowers in both hands. Two small attendants stand on each side and Aruṇa, sitting between his feet, drives seven horses. This inscription was set up by Jīvitgupta II of the later Gupta dynasty who caused the erection of the temple. Jīvitgupta was a devout worshipper of the Sun.

Sun-worship had also the support of the two Maukhari kings, Sarvvavarman and Avantivarman, who were ardent worshipper of Sun-god.[2] The Deo-Barnārk inscription records that these two Maukhari kings confirmed a grant, made by king Baṭāditya of the village Varuṇika to the Sun under the name of Varuṇavāsin.[3] Sarvavarman restored a village to one Bhojaka Hansamitra and Advantivarman to a Bhojak Ṛṣimitra. These Bhojakas were the priests of the temple.[4] Later on, a king namely Sābitṛigupta (who was probably the great grandson of the later Gupta ruler Ādityasena)[5]granted a village named Kesarvaṭaka to the same Sun-god (Baruṇ-Bāsimahārka), even though he himself was a Vaiṣṇava.

Besides Deo-Barnārk, Deo-Markaṇḍih, situated at 13 miles to the south of Deo-Barnārka, in the same district, was also a flourishing place of Sun-worship. There was a temple of Sun-god and a tank sacred to Him.[6] One Sun-image was also

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1. ASIR. (Cunningham and Garrick), Vol. XVI, (1880-81), pp. 70-78
2. Edward A. Pires, The Maukharis, p. 117; Vide also, Fleet, CII., Vol. III, p. 215.
3. Ibid.
4. Ibid.
5. ASIR. (Cunningham and Garrick) Vol. XVI, (1880-81)pp. 74-78.
6. Ibid, pp. 3-12; See also ASIR., Vol. XIX. p. 61.

found there. In fact, there is still a Sun-temple, located there.[1] It seems that like Deo-Barnārka, Deo-Markaṇḍih also received support from the later Guptas and the Maukharis. Along with others like Daraulī and Ahugi[2] in the same district from where Sun-images have been discovered, these places remained the strong-holds of Sun-worship during the coming centuries. Sūryapura (the town of the Sun) also seems to have been a place of Sun-worship in Shāhābad district.

Tibetan literature gives evidence for the existence of a Sūrya-kuṇḍa at Nālandā.[3] It is even now into existence and an annual fair is still held there. Nālandā was a great religious centre not only for Buddhists but also Hindus as evidenced by many sculptural figures of Śiva, Viṣṇu and Pārvatī etc. found there. One fairly old Sūrya[4]-image and another made of eight metals (Aṣṭadhātu), and belonging to some late period (perhaps to the age of the Pālas) were discovered from here. So, the place, probably, continued to be a centre of Sun-worship under the Pālas and Senas of Bengal.

Rājgir (ancient Rājagṛiha) just 7 miles to the south of Nālandā was another great religious centre. The presence of an image of Sun-god and a Sūrya-kuṇḍa,[5] sacred to Sun-god, proves the existence of Sun-worship. The image found here, has 7 horses and four attendants. Its two hands hold a lotus in each.[6]

Gayā district already stated, was one of the most important regions of Sun-worship in ancient age in the countrys. Hinduism flourished here under the Guptas, the later Guptas, the Maukharis and their successors. The Purāṇas are the best evidence for this view. But we can refer also to the inscription of Yakṣapāla, son of Viśvāditya, which mentions the building of many temples of Sun and Siva at Gayā.

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1. ASIR., (Cunningham), Vol. XVI, p. 61.
2. Vol. XXI, (Pt. I & II) (18 84-85) p. 127.
3. Hirananda Sastri, MASI. No. 66, 'Nālandā and its Epigraphic Material., pp. 5-8.
4. ASIR., (Cunningham), 1862-63, (64-65), Vol. I, pp. 28 & 36.
5. Ibid, p. 27.
6. See above

In the time of Nayapāla of the Pāla-dynasty, the local chiefs Paristoṣa, Śūdraka, and Viśvarūpa, father, son and grandson built a number of temples at Gayā. One inscription found inside a small shrine in the compound of the Viṣṇupada-temple, states that Viśvarūpa adorned Gayā with temples of Gadādhara and of some other gods.[1] As the inscription opens with an invocation to the Sun-god, it would not be unreasonable to infer that he built also a temple dedicated to that deity. In the 14th century a ruler, named Kulacandra, who was grandson of Dalarāja and son of Sunharāja of the Vyāghra family, came to Gayā, worshipped the Sun-god and repaired His abode to immortalize his regard.[2] The repair-work was completed on Saturday, the 13th day of the dark half of Māgha, in Vikrama Samvat 1431 i.e. A.D. 1374. That Kulachandra, a king of a western country should come to Gayā, in spite of there being so many sun-temples also in his part of the country, shows that this Sun-temple of Gayā was held in special veneration by the people. There was a Sūrya-kuṇḍa[3] also, which along with the temple[4] can be seen even today. People come here from remote distance to pay their homage to the Sun-god and to get cured of their diseases.

Govindapur, near Newādā in Gayā district, seems to have been a place of Sun-worship.[5] Here Gaṅgadhara who was a Maga Brahmin of Bharadvāja Gotra, and a counsellor and friend of the Māna prince Rudramāna (12th c.A.D.) built a tank near the temple of Sun-god. Not only the Sun but even Aruṇa, the charioteer of Sun, has been praised highly in the inscription; this shows that other gods of the solar pantheon also enjoyed popularity in this region.

One Sūrya-kuṇḍa and a Sun-image have been discovered

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1. T. Bloch, PASB., 1901-02; 'Three New Ins. from Gaya' p. 66.

2. Bhagwan Lal Indraji, I. Ant. Vol. 10, (1881), 'An inscription at Gayā, dated in the year 1913 of Buddha's Nirvāṇa with two others of the same period', p. 341.

3. ASIR. (Cunningham) (1862-63, 1864-65), Vol. I, p. 3.

4. Ibid. Vol. 3, (1871-72), p. 111.

5. F. Keilhorn, EI. Vol. II, (1893), 'Govindapur Stone Ins. of the poet, Gaṅgadhara' S. year 1059, pp. 330-332.

from Bakrora[1] near Bodhgayā. Another sun-image comes from Husenapura Kākā,[2] 5 miles to the east of Jahānābād. At Jahāngīra, about 15 miles to the west from Bhāgalpur (Ancient Aṅga) images of Nṛisiṃha, Sūrya and other Hindu gods have been discovered.[3] One colossal sun-image, found from here, has a perfectly preserved inscription of two lines in the characters of the early Gupta-period.[4] This image was donated by someone for the benefit of his parents. The tone of the inscription suggests the existence of a temple, dedicated to Sun-god and probably erected in the early Gupta-period.[5]

At Kaṇḍaha near Bangaon, a village on the river Dhemura is a temple of the Sun-god known of old as Bhavāditya.[6] A colossal and very important Trimūrti-image has also been unearthed from here. In it, the Sun has been shown as the Supreme deity. It shows that the region was under the influence of Sun-worshippers. The other two gods, popular at the place, were Śiva and Viṣṇu. Here, Sun was shown in the triple form to denote that he was the creator, preserver and destroyer of the Universe.[7]

In the same district, Sonakhara[8], situated at about 20 miles from the city of Bhāgalpur in the east, was another great centre of Sun-worship. A few images have been discovered from the bed of a tank of this place. A bronze or Aṣṭadhātu-image of the Sun-god was found under the metal-cover bearing an inscription of the time of Ballālasena of the Sena-dynasty.[9]

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1. ASIR. (Cunningham), (1862-65), Vol. I, p. 13.
2. ASIR. (Cunningham) Vol. 16, p. 37.
3. Nanda Lal, JASB. Vol. 10, (1914) (Sept.) Ancient Aṅga. ASIR., (Cunningham) Vol. 15, p. 23.
4. ASIR. (Cunningham) Vol. 15, p. 23.
5. In ancient times, it was known as Jāhnu-āśrama located on the bank of river Ganges, (ASIR. (Cunningham), Vol. 15, p. 23; see also Nanda Lal Dey JASB., Vol. 10, 'Ancient Aṅga'.
6. D. C. Sircar, EI. Vol. 29, (1951-52,) No. 7, 'Bangaon Pl. of Vigrahapāla III, Regnal year 17 (Pl. 1.) p. 48.
7. Rai Bahadur Hira Lal, I. Ant. Vol. 47, (1918) p. 137.
8. D. C. Sircar, EI., Vol. XXX, year (1953-54), No. 16—A, 'Sona khara ins. of Ballālasena from Bihar, Regnal year 9, pp. 78-82.
9. Ibid.

The image is of the usual north Indian type. Seven prancing horses are carved on the cover. The characters of the inscription belong to the 12th century A.D. The inscription can be assigned to a date about 1166 A.D. The cover of the Sun-god was donated to the priest of the temple by Ballālasena who was Buddhist (Paramasougata). There was a Sūryakuṇḍa as well. Sūryagarh also seems to have been a strong locality of Sun-worship.

Thus almost the whole region of Bihar was studded with Sun-images and temples. Sun-images of varying ages have been discovered also from places like Kouch[1] (situated 17 miles to the north-west of Gayā), Mājhgāon,[2] (Rānchī distt,), Barauni[3], Hazārībāgh, Mungera,[4] Kurkihāra,[5] Halasgunj,[6] (where one Sun-temple was also situated) and from Rājamahal-hills, where lived the Santāls whose Supreme God is the Sun.

ORISSA :

The earliest reference to Sun-worship in Orissa is found in the Khaṇḍagiri-Hills. There are Sun-images in two of its Anantagumphā and Tatvagumphā-caves. In the Anantagumphā-cave, Sun-god is shown on a big chariot drawn by four horses.[7] He is attended by his two wives. An umbrella covers him increasing thereby his majestic glory. The figure of Sun-god, carved in the Anantagumphā-cave, is regarded as very old and may have been carved in the end of the first C.B.C. Another Sun-image is carved in the middle of the back wall

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1. ASIR., (Beglar and Cunningham), Vol. 16.
2. Rai Sahib Chunni Lal, JBORS., Vol. I, (year 1915), pp. 117-121.
3. Radhakrishna Chaudhari, PIHC., Vol. 19, (1956) 'A Rare Sūrya image from Barauni', p. 131.
4. Bindhesvari Prasad, op. cit. p. 132, fig. No. 105 (Patna Museum, fig. No. 85).
5. Ibid, p. 136, fig. No. 120 (Patna Museum).
6. Montgomery Martin, op. cit., p. 98.
7. Fergusson. History of Indian and Eastern Architecture pp. 15-16; Vide also A.E. Caddy, JASB. Vol. 65 (Pt. I) year (1896), p. 274 "On two unrecorded Sculptures in the Ananta. Cave, Khaṇḍagiri, Orissa.

of the Tatvagumphā-cave, lower down the Khaṇḍagiri-Hill.[1] The Khaṇḍagiri-Hill was a holy place of Jainism also. So the Saura cult was popular here along with this faith in this early age.

Later on, Sun-worship became even more popular in Orissa. In a copper plate inscription (probably of 526 A.D.) discovered at Kapāleśvara, a village on the north bank of Mahanadī river, opposite the city of Cuttack, Āditya i.e. Sun-god, is invoked along with other gods of the Hindu pantheon, namely Varuṇa, Brahmā, Soma, Agni and Śiva who bring happiness to the giver of a gift of land.[2] In another inscription, dated Gupta year, 20th December 569 A.D., found at a village named Sumaṇḍala in the Khallikat State, now merged in the Ganjām District, a feudatory of the Guptas is mentioned as a great devotee of Sun-God.[3] He made the grant of a village, named Ardhakamaṇḍuka together with another locality called Chandanavaṭaka , both situated in the Parakhalamārga Viṣaya, to a Brahmin.

The merchant's Association (i.e. Vaṇika-Sthāna) also contributed to the popularisation of sun-worship in Orissa. An inscription found near modern Khambeśvara temple at Sonepur Rāja, the headquarter of the Sonepur State in Orissa, records that a merchants' association of Kamalavana transferred a gift of a village called Gottaiketa, included in the Luputtura Khaṇḍa in Kosala, which it got from Somakulli P.M.P. Mahābhavagupta II Janamejaya to Śri Keśava Bhaṭṭārakadevakula and Śri Ādityabhaṭṭāraka-devakula i.e. to two temples one of Viṣṇu and the other of Sūrya, to meet the cost of offerings to the deities and of repairs to the shrines.[4] The record mentions a locality, named Suvarṇapur which is the same as the modern town of Sonepur, situated at the confluence of the rivers, named Tel and the Mahānadī.[5] Thus, it

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1. Fergusson, Ibid, p. 18.
2. John Beames, I. Ant., (February, 1876) pp. 56-58, 'Copper plate Grant from Kapaleśvar, in Orissa'.
3. D. C. Sircar, IHQ., Vol. 26, (year 190), 'Gupta Rule in Orissa' p. 77; EI. Vol. 28,(1949-50), No. 16, 'Sumandala Plates of the time of Pṛthvi Vigraha Bhaṭṭāraka, Gupta year 250.
4. B. Ch. Chhabra, EI. Vol. 23, (1935-36), pp. 249-255. No. 40, Sonepur Plates of Mahābhavagupta (ii) Janamejaya, the year 17.
5. Ibid, pp. 249-50.

is proved that this place was a great centre of Vaiṣṇavism and Saura-cult in the medieval period.

Another temple, dedicated to Sun-god, was erected at Soro, a place situated in a Parganā now called Fatiabad.[1] The temple is now in ruins. The name 'Soro', might have been derived from Sūrya, the presiding deity of the temple, or from the word 'Saura'.

Two beautiful images of Sun-god have been discovered from the ruins of the temple, erected at Kiching.[2] It was built in the medieval period, as the iconography of the Sūrya-image indicates. A Navagraha-Cakra has also been found from the ruins.[3] All the nine Grahas are represented on a broad rim of the twelve spoked wheel which rests on its side on a lotus pedestal. This was the Tāntṛic mode of representing the nine Grahas; the custom prevalent in eastern India in the Tāntric period. This Cakra was used as an object of worship of the Grahas.

Kaupur, a village situated at about eight miles to the north-west of Bhadraka, on the bank of the river Sālandi, was also a great centre of Sun-worship in Orissa. Two images of Sun-god have been found from there.[4] Both of them are now in the niches of the walls of a small modern brick-built temple. Sun-God is shown in both the images as standing on a chariot drawn by seven horses. The portion of his body, below the thighs, has not been shown, in confirmity with the directions laid down in some texts. Other features of the images also help us in assigning it to the post-Gupta period (600-700 A.D.).[5] It seems that these images originally belonged to a temple dedicated to Sun-God and constructed at the site of the modern temple.

Another image of Sun-god is found shown in front of the

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1. Satendra Narayan Roy,. (JOBRS.), 1926, "Studies in Folklore", p. 303.
2. J. N. Bannerjea. Op.cit. p. 439; plate XXX Figs. 2 and 3; Vide also H. D. Bhattacharya, The Age of Imperial Kannouj p. 333.
3. J. N. Bannerjea, op. cit. p. 445, Plate XXX Fig. 1.
4. S. C. De., OHRJ., Vol. 1, (1952-53), 'Some Antiquities of South Balasore, pp. 254-55, See figs. 1 & 2.
5. Ibid.

(eastern) facade of the Vaitāla temple of the same place,[1] which was originally dedicated to Sun-god, as shown by the position of the Sun-god in the facade. Later on, he was replaced by god Vaitāla, during the period when Sun-worship declined. Olaṅga, a village, situated at two miles to the south of Kaupur on the same river, has seven images of different Hindu gods, in which one image is of Sun-god.[2]

But the greatest centre of Sun-worship not only in Orissa but in whole of eastern India was Koṇārka, situated at 19 miles north-west of Purī. There is, still, a magnificent temple dedicated to Sun-god (Pl.23-1). It was built by Rājā Narasiṁhadeva I of the Gaṅga-dynasty of Orissa, who ruled from about 1238 to 1264 A.D. A Copper-plate inscription of Narasiṁha II, dated in the Śaka year 1225, corresponding to the 25th regnal year of the King (i.e. Circa Śaka 1200-27 i.e. 1278-1305 A.D.), and discovered from the house of a Santāla inhabitant of Parganā Asañkhalī in the Mayūrabhañja State, now in the district of that name in Orissa, mentions that the king (Narasiṁha-I) constructed the temple of the Sun-God at Konakana, (Modern Koṇārka).[3] But what is worth-remarking is the fact that the magnificent building is humbly mentioned as a 'Kuṭīraka' i.e. hut.

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1. Ibid.
2. Ibid. 261.
3. D. C. Sircar, EI. Vol. 31, No. 49. "Asaṅkhali Plates of Narasimha II, Śaka 1225, p. 111; Vide also AR., Vol. XV. p. 327; also JA SB. Vol. LXXII, (1903), part I, p. 124; Also Fergusson, op. cit., pp. 105-106.

The information about a Sun-temple, situated at Koṇārka, is also supplied by the Brahma Purāṇa, (Brahma P. Ch. 28, Verses 46-47; Also R. C. Hazra, Studies in the Purāṇic Records on Hindu Rites and Customs (Calcutta 1940) pp. 153-54) but it is extremely difficult to prove that both these sources speak about one and the same temple. The doubt becomes stronger when the statement of Abul Fazl is taken into consideration. He states that "it is said to be a work of 730 years" (Ayeen Akbery, Gladwins Tr., Vol. II, p. 16, Jarret's Version (Vol. II) pp. 128-129). Thus according to the Muslim writer, its date is pushed back upto about 860 A.D.

The whole vicinity of Koṇārka was famous as Arka or Padmakṣetra in the age of the Purāṇās (Brahma P., 28. 46-48; Vide also Kalyāṇa, Tirthāṅka, (year 31), No. 1, p. 195; See above

But the temple, 'the grandest achievement of the Eastern School of Architecture[1]' stands entirely by itself and is taken as one of the finest architectural efforts the Indian master-mason ever made.[2] 'This illustrates in every aspect the fulfilment and finality of the style.'[3] The temple, when it was intact, was an extraordinarily massive architectural piece of Indian masonary which amazed its spectators and visitors. Abu Fazl (1585 A.D.) states: "Even those whose judgement is critical and who are difficult to please stand amazed at the sight."

Architecturally, it is fashioned like a noble ratha or wheeled car being whirled along by the seven horses of the Sun. Its base has twelve big wheels, each nearly ten feet high on either side. In front, there is a wide flight of steps, the side of which is supported by seven caparisoned splendid horses. The whole structure gives the sense of the heavenly Sun-god sitting in his majestically running chariot, brought, as it were, on the earth by his devotees.

The temple is built on a high platform and consists of two parts, namely, 'Jagamohan' i. e. the main assembly hall and the 'Naṭ mandir.' The main hall i.e. Jagamohan is 100 ft. in height and 100 feet in side, and had a pyramidal larger deul or tower rising to the great height of some 225 feet from the ground.[4] At the base of the tower three subsidiary shrines are attached. Facing the main doorway, Naṭ mandir which is now ruined, was erected on a square and high plinth separating the assembly hall by the distance of 30 feet. A free standing pillar i.e. Kīrti-stambha[5] erected between Jagamohan and Naṭ mamdir, a refectory on the south-east and a small shrine erected in south-west and dedicated to Rāmachandra were other main parts of the temple. All of these are enclosed within a courtyard, 865 feet by 540 feet, having entrance-gateways in three of its sides. The assembly hall has three richly sculptured doorways made of chlorite.

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1. Percy Brown, Indian Architecture, Vol. I, p. 129; see also Fergusson op. cit. p. 106.
2. Ibid.
3. Ibid.
4. Ibid. p. 130.
5. It has been now transferred to Purī where it is erected in front of the Jagannāth temple.

The glory of the temple is further increased by the innumerable sculptural designs moulded on every portion of the exterior, and several images of the main God Sūrya along with his consorts, sons and attendants. But the main attraction for an ordinary visitor is the maithuna-figures of unparallel artistic value in plastic decoration showing the influence of Tāntrism, which pervaded the religious atmosphere of this part of the country in the medieval period.

Now, many parts of the temple except the assembly hall, are ruined. But the remaining part itself, lying on the serene and sublime sea-shore where the sandy breeze, impregnated with its name and fame, still whispers ceaselessly its glorious past, remains as a positive proof of the great architectural skill and the aesthetic sense, blended with the Tāntṛic symbolism that underlay it. The grand Koṇārka, singing in Samādhi like a successful yogī, still stands next to none for the glorious past of Indian heritage. The grand structure may turn into a deserted ruin, but the ever-lasting roaring sound of the sea melted with the fragrance of the glory of Koṇārka would eternally be heard in the future. Even now the whole atmosphere pulsates with religious sanctity and emotions and the wonderful site is admired by a ceaseless flood of visitors coming every day from every nook and corner of the world.

The Navagrahas were also worshipped in Orissa. They are shown on the lintels of almost all the temples of Orissa. The Parāśurāmeśvara temple, which is the oldest of the entire Bhuvaneśvara group, has a slab, above the doorway, which bears the images of nine-Grahas[1] (including the Sun, the Moon and Rāhu and Ketu). The Rājārānī temple also bears the figures of nine Grahas, carved on its lintel. It seems that the Grahas were regarded as very influential in Orissa during the medieval period, and their worship was therefore deemed essential by all to whichever cult they belonged.

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1. ASIAR., (1923-24), p. 120.

BENGAL :

There is considerable evidence to prove that Sun-worship was prevalent in Bengal from a very early time. One Gupta image of Sun-god was found from Kumārpur[1] and another, of the same type discovered from Niyāmatpur[2] both situated in the Rājśāhī District (now in East Pakistan) which is roughly the region known as Puṇḍra in ancient times. Another Sun-image has been found from Ganpur[3] near Manda situated in the same District. Again a Sun-image belonging to rather a late period was discovered at Chaprā which is located near Manda in the same district.[4] In these two images Aruṇa, the charioteer of the Sun, is shown riding on the Makara.

The centres of Sun-worship are found in the Bogra district also. One Sun-image, belonging to the Gupta age, has been discovered at Deorā[5] and another from Kāśīpur, situated in Twenty Four Parganas.[6] This image is similar to the Deorā-Sūrya. But the only details shown are Aruṇa and the goddesses along with the deity.

One image of Sun-god has been discovered also from Paikore in the Bīrbhūm district.[7] It has the figure of a lotus flower on the pedestal in place of the usual seven horses. The god has a lotus flower in each hand, high Kirīṭa on his head, and boots on his feet. He is attended by his two attendants, Piṅgala and Daṇḍa, standing on his either side.

Dināǰpur district had also some places, famous for Sun-worship. An inscribed Sun-image has been discovered from

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1. Sarasi Kumar Sarasvati, JDL., Vol. XXX, (1938) 'Early Sculptures, of Bengal' p. 12. The image is now kept in the museum of Varendra Research Society, Rajśāhi, Bengal.

2. Ibid., see fig. I, (kept in Museum of Varendra Research Society Rajśāhi, Bengal).

3. ASIAR. (Pt. Two), (year 1930-34), N. G. Majumdar, p. 262 (Pl. CXXXI, d).

4. Ibid; See also Catalogue of the Arch. Relics in the Museum of the Varendra Research Society, (1919), p. 23.

5. Ibid p. 22 (fig. 6), It is now kept in the museum of Varendra Research Society, Rajśāhī. See also J. N. Bannerjea, pp. 435-436.

6. Bannerjea, Ibid, p. 436. (This is now kept in the collection of Asutosh Museum, Calcutta University).

7. ASIAR., (1921-22), p. 81.

Bairhaṭṭa,[1] situated in the same district. The figure is rather crude but its staring eyes are worth-noting. Its inscription in proto-Bengali characters indicates that the image was probably executed sometime in the late medieval period and records that the image was made by master Vaktraśiva, describing Sun-god as the bestower of splendour, fulfiller of desires, remover of all diseases and the illuminator of the Universe.

Another inscribed Sun-image has been discovered at the village of Kulkuṇḍi, P. S. Gosanihat, situated in the district of Faridpur.[2] The image is in black stone. The Sun-god is shown along with other eleven Ādityas who are represented on his either side, within the circle of foliage. The inscription describes Sun-god as the maker of the day and as the God of the persons afflicted with Takman (Skin-diseases).[3] The image was carved in the 11th. century, because it mentions the twelfth year of the reign of Govindachandra, a king of Vaṅga.[4]

Viśvarūpusena and Keśavasena of the Sena-dynasty were devout Sun-worshippers. The first two Sena Kings were specially devoted to Śaiva worship but some were devout worshippers of Sun-God.[5] It seems that "gradually Śaiva worship fell more and more in disfavour while the Vaiṣṇava and the Saura cults which could never have died out became more and more current in Eastern India."[6]

There are many references to temples, dedicated to Sun-God in Hugly district. Paṇḍuya, situated thirty-eight miles from Calcutta and now commonly known as Pedo, probably had a Sun-Temple.[7] When this place was conquerred by Samsuddin Isuf Shah, a king of Gauḍa, in the 15th C.A.D., the temple was converted into a mosque.[8] It has still two tanks,

1. N. G. Majumdar, A SIAR. (1930-34), p. 257. See also Bannerjea. Op. cit , pp. 439-440; Vide also Dacca History of Bengal. Vol. 1, p. 456a
2. N. K. Bhattasali, EI. Vol. 27,(1947-48), No. 6, "Two inscriptions of Govindachandra, King of Vaṅga, pp. 25-26.
3. Ibid, pp. 25-26; for Sanskrit text see App. B. 9.
4. Ibid, pp. 25-26.
5. Hari Das Mitra, JASB. Vol. 29, (1933), 'Sada Shiva-worship in early Bengal', p. 205; Vide also IHQ. Vol. II, (1926) p. 81; Also R. D. Bannerji, JPASB. Vol. 10, (year 1914), 'Edilpur Grant of Keśavasena'.
6. Haridasa Mitra, Op. cit. p. 205.
7. B. C. Law, J. G. NJRI., Vol. 3, (45-46), Some Ancient Sites of Bengal', p. 32.
8. Ibid.

named Jarapukar and Pirpukar, which are sacred to Sun-god.[1] Every year in the month of January and April fairs are held here in the honour of Sun-god. Some images of Sun-god have also been discovered alongwith statues of Viṣṇu and phallic symbols of Śiva.[2]

In the district of Hugli, Tribenī, situated at eight miles to the east of Mahānadī and at the short distance from Hugli, was another place where probably a temple, dedicated to god-Sūrya existed in ancient period. Twelve figures of Sun-god, probably representing twelve different Ādityas, have been discovered from Tribenī.[3] Probably there was a splendid temple, dedicated to them, which, later on, was destroyed by the Mohammadan invaders in the 13th or 14th C.A.D.[4] Dhoyī, the author of Pavana-Dūta (12th C.A.D.) also refers to the same Sun-temple, while directing wind, the messenger, to salute the Sun-god, ('Raghukulaguru') and offer water to Him on the bank of the river Ganges, before departing from there.[5]

Another Sun-temple lies on the bank of a small river, called Kumārī in the south-western corner of Bānkurā district.[6] It has a standing figure of Sun-god carved on a large pedestal. There were also some temples, dedicated to Viṣṇu and Śiva[7] and among the ruins, is a colossal standing image of the twenty-third Tīrthaṅkara Pārśvanātha with twenty-four Tīrthaṅkaras,

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1. Ibid.

2. Nanda Lal Dey, JPASB., Vol. 6, (1910), 'History of the district of Hoogly', p. 613.

3. ASIAR. (1930-34.) 'Tribeni Distroct Hoogly', p. 37.

4. This conclusion is made likely by the fact that the slab, on which these figures are carved, was re-used by masons when the Hindu temple was converted into a Muslim structure. Later on, a tomb of Zafar Khan Ghazi was built with materials from the same temple., ASIAR. (1930-34), p. 37.

5. Dhoyi, Pavana—Dūta, Verse 30. Dhoyi (12th C.A.D.) describes Suhmā, (south-west Bengal comprising northern Midanāpur and the dist. Hugly.) M. M. Chakraverti, JPASB. Vol. I (1905), Pavana-Dutta, p. 45) and mentions many temples dedicated to gods, namely Viṣṇu (V. 28), Śiva (V.29), Sun (V. 30) and Ardhanārīśvara (V. 30).

6. R. D. Bannerji, ASIAR. (1925-26), p. 115.

7. Ibid.

carved on the background.[1] The temples were made of stone. From the iconographic features of the images, it can be inferred that they were built sometime in the tenth C.A.D. The place must have been a great centre of both Hinduism and Jainism.

The worship of the main gods of Hinduism grouped together was prevalent also in Bengal. An inscribed slab of the 26th year of Dharmapāla is carved with figures of Sūrya, Viṣṇu and Śiva (or Bhairava), each sitting side by side.[2] Sūrya, at the extreme right is shown, holding two lotus-flowers, one in each of his hands and wearing boots on his feet. Viṣṇu, in the extreme left, has four hands holding śaṅkha, cakra, gadā and padma. Śiva[3] (or Bhairava)[4] is shown in the middle. It seems that the main god of the worshipper was Śiva to whom the inscription is dedicated.

There is a very fine sculpture, found at Kaṅkandīghī, Twenty-Four Parganas, which shows the figures of the nine Grahas i.e. planets, standing gracefully on a lotus pedestal.[5] They hold their respective symbols in their hands. A figure of Gaṇeśa is carved at the end. This composition was an object for regular worship in times of Grahayoga in that region.[6]

ASSAM :

The earliest representation of Sun-worship in Assam is found in a small village, named Dāh Parbatiyā, situated very near Tezpur. It possesses the ruins of the oldest temple, dedicated to Śiva in Assam, constructed probably in the Gupta period. A medallion containing a beautiful image of Sun-god has also been found in these ruins.[7] The Sun-god is shown

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1. Ibid.
2. N. Aunandale JPASB. Vol. 4. (1908), 'Pāla inscription in the Indian Museum'. p. 101.
3. Ibid.
4. H. D. Bhattacharya, The Age of Imperial Kannouj, p. 334.
5. J. N. Bannerjea, Op. cit, p. 445 (Plate XXXI, fig. 2) (The sculpture is now kept in the Aśutosh Museum, Calcutta).
6. Ibid.,
7. R. D. Banerji, ASIAR. (1924-25), pp. 98-99.

seated cross-legged. He holds lotus flowers in both of his hands and has two attendants one on either side. Obviously, the place was a great centre of Hinduism, specially of Śaivism in Assam, though the Sun-God was also highly revered.

In this region, probably at Tezpur, was a huge and magnificent temple dedicated to Sun-god, the existence of which can be inferred from the lintel[1] of the temple there. It has three raised panels, the central one of which is occupied by a figure of Sun-god, attended by two attendants on either side.[2] The other two panels, to the left and right, contain images of Brahmā and Śiva respectively. "According to the general practice in Hindu temples, the central niche or panel of the lintel of the stone-door-frame of the sanctum is generally occupied by the presiding deity of the temple. It appears certain, therefore, that this gigantic temple was dedicated to Sūrya or Sun-God."[3]

The height of the temple was about hundred feet.[4] The sculptures, found from there, resemble those of Orissan and Khajurāho temples; and as the second group of sculptures, belonging specially to the temple dedicated to Sun-god, has a resemblance to the sculptures found in the temples erected in the twelfth century or round about it,[5] this temple also was probably constructed some time in the 11th or 12th century A.D. We have here also a Pañcāyatana temple in which a subsidiary shrine has been dedicated to Sun-god.

Another place of Sun-worship was Nigriting, situated at about sixteen miles from Jorhat in Assam. But at this place, Sun-god had perhaps a subordinate position. A subsidiary shrine has been dedicated to Him in the campus of a big temple dedicated to God Śiva[6]. Other subsidiary shrines of the temple are dedicated to Viṣṇu, Devī (Śakti) and Gaṇeśa. This temple is of the Pañcāyatana-type, constructed in many parts of India

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1. Ibid., pp. 97-99. 'Now the lintel of the temple lies at the entrance of the Planter's club at Tezpur, and on the ruins of the temple, the office of the Deputy Commissioner has been built.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. K. N. Dikshit, ASIAR. (1929-30), 'Assam', p. 45.

to show regard to all the main gods of Hindu pantheon. The main sanctum here was dedicated to Śiva.

There is a temple, dedicated to all the nine Grahas in the vicinity of Gauhati.[1] It is situated near the Kāmākhyā temple on the top of a beautiful hill. The temple, which is surrounded by a big wall, consists of a large circular room where the nine Grahas are placed. But the feature worth-noting is that "these are represented by nine cylindrical pieces of black stone, each one of which has been erected on a wide elevated base. The central pillar is supposed to represent Sūrya, the Sun, and around it, there are the other eight planets, Candra, Maṅgala, (Mars) Rāhu, Śani, Ketu, Bṛhaspati, Buddha and Śukra."[2] Probably, the Grahas are symbolically represented by their numbers at this place. The campus of the temple has a small rectangular pronaos where a liṅga is worshipped. "This temple must have been built before the definite redaction of the Kālikā Purāṇa."[3]

A Sun-image has also been found from the vicinity of the Navagraha-temple at Gauhati.[4] The God is shown seated on a great chariot which has one wheel and is drawn by seven horses. He has a lotus in his each hand and is shown wearing an armour and holding a shield over his breast. He has beautiful straight hair on his head and is surrounded by a halo of light. So, Sun-god in this area was worshipped symbolically as well as anthropomorphically.[5]

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1. Giuseppe Tucci JRAS. (Great Britain) (year 1929), pp. 247-48; Vide also Sarbesvar Sarma Kataki, IHQ., Vol. 6, (1930), Antiquities of Assam, p. 367.
2. Ibid.
3. Ibid.
4. Sarbesvar Sarma Kataki, IHQ. Vol. 6, (1930), "Antiquities of Assam", p. 367.
5. An early bronze image of Sun-god (700-750 A.D.), found from north-east India. is now preserved in the British Museum, London. (No. 1966, 6-15, 1).

CHAPTER-XI

SUN-WORSHIP IN WESTERN INDIA

A GENERAL STUDY:—

The traces of Sun-worship in western India are available from a very early period. Perhaps, it started here in the prehistoric age, got more popular during the time of the Indus Valley civilisation, and then perhaps spread slowly to even the distant places connected with it. The Vedic Āryans gave it further impetus through their vedic sacrifices.

The Greek merchant who wrote the Periplus, came to the western part of India in the first[1] century of the Christian era. He has mentioned "Arkabarau"[2] as a mart between Broach and Sopārā. This place, which has been equated with Arkapur which is the same as Sūryapur or the city of Sun (the words Arka and Sūrya both mean the Sun), is identified with Sūrata, situated on the left bank of the river Tāptī, at about twelve miles from its mouth. The vicinity of Sūrata was one of the strongholds of Sun-worship in ancient age. Very near it, was a place named Raṇḍera (old Ratnanagar) on the right bank of the river Tāptī, where Rannādevī, the wife of the God Sun, was and is popularly worshipped.[3]

Vālmīki also knew of Surāṣṭra as a centre of Sun-worship. Sugrīva, while sending many groups of monkeys to all the directions to search for Sītā, sent one batch of monkeys to explore the western part of the country, comprising 'Surāṣṭra' and 'Bāhlīka'. It is stated that in this region, Viśvakarmā, the divine artisan carved the wheel having thousands of spokes. It was the region where Sun-god was

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1. J.W. MCrindle, I. Ant. (April, 1879,) "Periplus of the Erythraean Sea", p. 107.
2. BG., Vol. XVI, p. 634.
3. Ibid,

worshipped even by all the gods including Viśvedevas, Maruts, Indra and other gods.[1]

Sun-worship spread eastwards from here. It is proved by the Mandasor Inscription of Kumāra Gupta I and Bandhu Varman (437 A.D.) discovered at Daśp ur (modern Dasor or Mandasor) in western Mālavā. It informs us that a guild of silk-weavers came from Lāta (Navasari, Broach region) to Daśpur and built a temple of the Sun in the Mālava year 493 i.e. 436 A.D. The region of Lāṭa-Deśa has been mentioned as the original home of the silk-weavers from where they migrated to Mandasor attracted by the virtues of the local ruling chief. So Lāṭa was the original place of Sun-worshippers of Mandasor. As some of its Sun-worshipping guilds migrated to other places in the course of centuries, Sun-worship also migrated with them and made new conquests.

From the 6th century A.D. onwards, we have evidence of many kings in Saurāṣṭra, Gujarat and Rajasthan being devout worshipper of the Sun-god. With this royal support to back it, Sun-worship might have spread even more quickly to every part of Rajasthan and Gujarat. And in Saurāṣṭra, it was so vigorous, and the number of Sun-worshippers was so great that the whole province came to be called Saura-rāṣṭra or Saurāṣṭra. At the time of the completion of Jaina Harivaṁśa, in 787 A.D., Saurāṣṭra was known as the "Adhimaṇḍala of the Sauryas", which can perhaps be interpreted to mean the province of the Sun-worshippers.[2]

The priests of the Sun also tried to popularise the cult. Varāha Mihira, as already stated, mentions Maga Brahamins as the priests of the Sun, and installers of Sun-images. Other priests of Sun, called the Bhojakas and the Sevakas[3] also lived at many places in Rajasthan, Gujarat and Mahārāshṭra. The

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1. The Rāmāyana, Kiṣkindhākāṇḍa, Sarga 42, Verses 5-51 (Bombay Ed.) pp. 723-730.

2. Harivamśa—"सौर्याणामधिमण्डले जययुते वीरे वराहे वति"। हरिवंश Vide also D. R. Bhandarkar, JBBRAS. XXI, p. 421, fn. 4; Also K. Virji, Ancient History of Saurāstra, pp. 101-03.

3. EI. Vol. IX, (1907-08,) Ins. No. 38, ed. by D. R. Bhandarkar, p. 279.

Skanda Purāṇa informs us that in the Prabhāsa Khaṇḍa, situated in Gujarat, there were many highly educated Brahamins who could give correct advice with regard to Sun-worship. Sāmba, the son of Jāmbavatī and Kṛṣna, went, as already noted, to the Brahamins living in Prabhāsa Khaṇḍa, i.e. Saurāṣṭra and worshipped the Sun-god in the manner advised by them[1].

RAJASTHAN :—

Royal patronage was extended, early enough, to the worship of the Sun. Rāmabhadra and Vināyakapāla of the Pratihāra-dynasty of Kannauj are described as devout worshipper[2] of the Sun-god. Daulatpur Plate of Bhojadeva I of Mahodaya informs us about the continuation of a grant (A.D. 716) by Bhojadeva, perhaps, made to a temple of Sun-god, constructed by his ancestor.[3] An inscription of the 8th century A.D. inscribed on a slate and found from Chittorgaṛh mentions a king named Mānabhaṅga who has been identified with the Mori (Morya) Chief Māna from whom Bāpā Rāvala of Guhilot clan is said to have wrested Chittor. He built a temple, dedicated to Sun-god[4] at Chittor, which has been converted[5] now into a temple of Goddess Kalikā. Near this temple, is a reservoir of water which is still called Sūrya-kuṇḍa and is reminiscent of the presence of a Sūrya-temple there. Some images of Sūrya are kept outside the door of the temple, and in the niches outside the Garbhagṛha. A beautifully carved Sūrya-image, (8th century A.D.) seated in Āsanamudrā has also been found from Chittor. The Sun-god is sitting on the chariot drawn by seven horses which are driven by the charioteer Aruṇa. His attendants, like Rājñī, Savarṇā Suvarcasā, Daṇḍa and Piṅgala are beautifully carved. The deity holds a lotus in his left hand, wears a crown on his head, Kaṅgana on his wrists and a garland round his neck. He is shown with a halo behind the head.[6]

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1. Skanda Purāṇa, Prabhāsa—Khaṇḍa, Ch. 277, p. 829.
2. EI. XIV, 'Pratapgaṛh. Ins. of the Time of Mahendrapāla II, Vs. 1003, p. 182.
3. EI. Vol. V., Ins. No. 24. p. 212.
4. ASIAR. (1934-35), pp. 56-57, by N. P. Chakravarti.
5. Rājpūtānā Kā Ithihāsa 1, (1927), pp, 353-54.
6. Rao, Op. cit., Part I, (2), p. 314, pl. 89.

Taking all these facts into consideration, it seems reasonable to remark that Chittor was one of the ancient places connected with Sun-worship. It was a great centre where the Sun-worshippers from all the parts of India came to worship the deity; but later on, the Śākta cult became so strong that even the 'Garbhagṛha (sanctum) of the Sun-temple was occupied by an icon of the Goddess.

Epigraphic evidence shows the existence of a temple, dedicated to the Sun-god called Bhāsvat[1] at Dholpur. It was in good condition in the 9th century A.D. But later on, it was neglected. Of the Chauhān rulers, Chaṇḍa Mahāsena was a Sun-worshipper.[2] He made, perhaps, some grants for the maintenance of the same temple. Alhaṇa and Kīrtipāla were also devout worshipper of Sūrya.

Ghontarsi, (ancient Ghonta-Varshikā) situated at a distance of about seven miles from Pratāpgarh, was another centre of sun-worship. There was a temple, dedicated to the Sun-god, called Indrāditya. It was built probably in the 9th century[3] A.D. by Chahmān Indrarāja,[4] who was a great devotee of the deity. This temple received donations from many kings. A king named Bhaṭṭripaṭṭa[5] II, of the Guhilot dynasty, made some grants to the Sun-temple in V.S. 999 (942 A.D.). But the temple was neglected later on, with the result that it is no longer in existence. A wheel, perhaps belonging to this temple can be seen lying outside the village[6] named Karamaṇḍala, about 2 miles away from Ghontarsi.

In fact, there were many more important centres of Sun-worship in Rajasthan. There was a time, when whole of Rajasthan was studded with splendid sun-temples. Many priests of Sun-worship, called Sevakas, Bhojakas and Magas

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1. Dholpur 'Stone Ins. of Chahmāna Chaṇḍa Mahāsena', ZDMG. XL p. 38; first cited by Ray, DHNJ., II, pp. 1058-59.
2. Dasharatha Sharma, Early Chauhān Dynasty, p. 235, and fn. No. 89.
3. H.D. Bhattacharya, The Age of Imp. Kannauj, p. 332.
4. EI. Vol. XIV, 'Pratapgarh Stone Ins.' p. 182; vide also ASIAR. (1935-36), p. 110.
5. ASIAR. (Pt. I) (1915-16), p. 24.
6. Ojha, Pra'āpgaṛh Kā Rajya, (1941), Pt. I, p. 23.

lived at different places and popularised the cult. There is a reference to a Maga-Brāhmaṇa, called Mātṛi Ravi in an inscription of the V.S. 918, engraved on a column standing in situ in Ghaṭiyala, twenty two miles west-north-west of Jodhpur[1]. It seems that a group of Maga-Brahamins resided in the vicinity of Jodhpur, where Sun-worship was a popular sect at one time. Round about Jodhpur, there is still a class of Brahamins, known as Sevakas. They are religious dependants of the Osval Sravakas, and still call themselves Maga Brāhmaṇas[2].

Many other strong centres of Sun-worship in Rajasthan are indicated and attested to by the ruins of Sun-temples, spread over the State. Sirohī, specially, was a part of Rajasthan where Sun-worship was extremely popular. There was a temple dedicated to Sun-god at Vasantagaṛh. It was constructed sometime in the 7th century A. D. The bust of a Sun-image (Sun-face) looking out from the wall of the temple has been assigned by Dr. Bhandarkar to the 7th century A.D.[3] In the 11th century, it had only repairs and needed restoraton. A queen named Lahini, younger sister of Paramāra Pūrṇapāla and widow of king Vigraharāj, restored the ancient temple of the Sun[4] (1099 V.S.). She also constructed a tank there.

Vatapur had a temple, dedicated to Sun-god. Its inhabitants were much devoted to the worship of the Sun ; when the temple fell into disrepair, a widowed queen, impressed by the people's zeal as well as need, restored the temple.[5] The tone of the inscription indicates that the number of Sun-worshippers here was very high.

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1. EI. Vol. IX, (1907-8), No. 38, 'Ghatiyala Ins. of Kakkuka, S. 918' ed. by D. R. Bhandarkar, p. 279. 'लिखितं मगेनमातृरविणा' ।

2. Ibid,

3. V. Smith' History of Fine Arts in India and Ceylon, (1930), (Oxford, Ed. II), p. 205 plate 18th; Vide also ASIAR (1906), pp. 51-52. Some scholars ascribe this fragment of the image to the 10th century AD. But the view of Bhandarkar seems to be correct. ASIAR. Ibid.

4. EI. Vol. IX, (1907-08), No. 2, 'Vasantagarh Ins. of Purṇapāla. The year 1099', pp. 11-15; see also App. B, 18.

5. Ibid.,

Another temple, dedicated to Sun-god, called Barman-Svāmī, is situated at Varman village of Sirohī, six miles in the west from Nibora. It is quite old. It was perhaps constructed in the 7th century[1] A. D. This splended temple, made of slabs of marble is one of the good specimens of ancient Indian architectural skill. It is interesting alike from architectural and iconographic point of view. "It faces east", describes Dr. Sukthankar, "and consists of a shrine, Sabhāmaṇḍapa, Pradakṣinā-patha and porch. The careful finish of the carvings, the proportion of its members, and the restricted use of decorative detail-all attest the high level of artistic ability attained by its designs."[2] Though, the main image of the deity, installed in the main sanctum (Garbh-agṛha) is absent, yet the pedestal of the image, on which seven horses are carved, is kept in the western niche of the wall behind the Garbhargṛha. Many broken Sun-images lie near the temple. There are six inscriptions, carved on the pillars of the temple. They belong to dates falling between the 11th and the 14th centuries A.D. Another Sun-temple exists at Mīrpur[3] (Pl 23-2).

There is a temple of Suṛya at Niboro also, 4 miles north-west from Roheva station.[4] This is quite an old temple, constructed perhaps sometime in the late medieval period. One Sun-icon has been discovered from here. The God Sun is wearing long boots. Another Sun-temple was erected at Vāsā. The detailed account of the temple is not available. Therefore, information regarding to its date and author cannot be given.[5]

Roheva was also a centre of Sun-worship. A Sun-icon has been kept in the western niche of the temple which is now known as Rāma Chandra temple. G. H. Ojha[6] is

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1. PRASI., West Circule, (1906), pp, 51-52,; Vide also Ojha, Sirohī Rājya Kā Itihasā, (1911), p. 47. See plates in Progress Rep. SAI. West Circle, (1917), pp. 16-17 and 71-72.
2. ASIAR. (Pt. I) (1916-17), p. 14 by J. Marshall.
3. I owe to the Department of Archaeology, New Delhi, for the information.
4. PRASI., West circle, Poona, (1917), pp. 61-62.
5. ASIWC. (1908), p. 5. photo No. 2981 and p. 58.
6. Sirohī Rājya Kā Itihāsa, (1911). p. 33.

of the opinion that originally this Rāma Chandra temple was dedicated to Sun. It was converted into a Vaiṣṇava temple when the influence of Vaiṣṇavism increased in the area.

Besides these temples, many images found from Chandrāvali,[1] Ajani,[2] Mungathala,[3] Santapur[4] and Golā are also good evidence of the popularity of Sun-worship in old Sirohī State. These are well-carved specimens of ancient Indian art. The Sun-image, found in a temple at Golā[5] bears an inscription belonging to V. S. 1741. But as the main image in the temple is that of some other Hindu sect, it is obvious that the Sun-God had, by that time, been relegated to a subordinate position.

The vicinity of Bānswāra was a stronghold of Sun-worship in southern Rajasthan. There is a Sun-temple, almost ruined, at Chinch,[6] very near the temple dedicated to a Goddess. One wheel of the chariot of the Sun still lies outside the temple. The temple seems quite old.

One Sun-temple is in situ (situated) at Talwara[7] in the old Banswārā state. This temple was constructed in the 11th century of the Vikrama era. The main figure of the Sun is now kept in one of the corners of the temple and the fragment of the wheel is lying on the platform of the temple. The temple was a small structure and now its ruins only remind one of its existence.

The region near Jhalawar must have been a good centre of Sun-worship, a fact indicated by a splendid old[8]

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1. Ajmera Museum. No. 329. See Also Śodha Patrikā, Udayapur (Hindi) V. S. 2011 (Aśvin) 'Rājasthāna Kī Sūrya-Pratimāyen Tathā Katipaya Sūrya-mandir', by R. C. Agrawal.
2. A. M. No. 292; ibid.
3. A. M. No. 305; Ibid.
4. A. M. No. 304.: Ibid. See also Rao Elements of Hindu Icon. 1. (2), pl. 93, photo. No. 21, and pl. 90, Nos. 1 and 2, p. 314.
5. PRASI. Western Circle, poona, (1917), p. 67.
6. Ojha, Banswārā Rājya Kā Itihāsa, (1937), p. 21.
7. Ibid., p. 14.
8. Dharma Yuga, (27 Sept., 1953), p. 7,; see also Śodha Patrikā, Udayapur, VS. 2011, Aśvin, p. 17.

This place was a great centre of Hinduism in the medieval age. Many images belonging to Vaiṣṇava and 'Śaiva sects have been discovered from its vicinity.

Jhalawar temple, dedicated to Sūrya. We have noticed above the tendency to worship Hindu gods in the composite form of Caturmukha—figures, combining Brahmā, Viṣṇu, Śiva and Sūrya. One such image has been discovered from Chandrāvali.[1] Another important figure is the four-handed image which is now kept in Jhālawar Museum. It has a lotus in one of its hands and it is, therefore, believed that it is a syncretic icon of either the Sun and Śiva or Sun and Viṣṇu, or it may have been an icon of an Āditya described in the Viśvakarmā Śilpa.

Inscriptions of the 10th and the 11th centuries, found from Sheragarh, a town on the river Parwan about 90 miles to the south-east of Kota in the district of the same name, show that it had many Vaiṣṇava and Śaiva monuments. Not far from it, was a place, called Sūryāśrama[2] (literally a hermitage associated with the Sun-god) which has not yet been identified definitely. But the place must have been sacred to the Sun-god and many priests of the Sun-cult might have been living there in the 12th C. A. D. The region was not very far from Jhālawar in the south and Gwālior in the east where Sun-worship was highly popular in that age.

The Mārwār-region of Rajasthan was also studded with many centres of Sun-worship. The most famous place was Bhīnamāla (ancient name Śrīmāla or Bhillamāla) situated in Jasavantpur parganā, about twenty miles from Jasavantpur in the north-west, and 39 miles from Jalor. The famous image of the Sun-god there was known as 'Jagatsvāmin. The Sūrya-temple, housing it, was one of the ancient Sun-temples of Rajasthan and is now known as "Jagama-deva." The temple was repaired in the V. Ś. 1117 (31 December, 1060 A. D.) in the time of king Krishnarāj.[3]

The ruins[4] of the temple indicate that the temple was

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1. Ibid., p. 17; PRASI. West, Circle (1205), p. 32.
2. EI., Vol. XXXI, part II, (1957). Ins. No. 13, 'Jaina Ins. from Sheragarh'. ed. by D.C. Sircar.
3. Ojha, Jodhpur Rājya Rā Itihāsa, (1938), Pt. I, p. 52.
4. ASIWC., (1908), p. 37.

a huge and magnificent structure. Facing the east, it consisted of a shrine, a hall and the 'Pradakṣiṇā-mārga. Actually, this temple was restored many times and many grants were made for its maintenance by various persons. About fifteen inscriptions[1] have been discovered on its pillars and other monuments now in existence at Bhīnamāl. It appears from the inscriptions of the place (A. D. 1060, 66, 83, 1206, 18, 49, 64, 78, 83, 86, 89) that the temple of Jagatsvāmin was in a good condition throughout from the 11th century to the 13th century A. D[2]. In the time of the Purāṇas, this place had become marked as a great place of Saura cult. The Skanda Purāṇa[3] had devoted one chapter called "Śrīmāla-Māhātmya," probably a late addition, which sheds a flood of light on the Sun-worship prevalent here.

Another religious centre of a great importance was Pālī[4] in Mārwār. Of the eleven temples here, dedicated to various Hindu gods, one is dedicated to Moon-god. Another temple known as Sūrya-Nārāyaṇa temple was perhaps previously dedicated to Sun-god alone. It seems that all the sects of Purāṇic Hinduism flourished at this place in the medieval age. But later on, Vaiṣṇavism became predominant and the worship of Sun-god was absorbed into it in the form of the god, called Sūrya-Nārāyaṇa. A Sun-image made of marble has also been found in the Sūrya-Nārāyaṇa-temple. Sun-images have also been discovered from Bīṭhu,[5] 14 miles away from Pālī in Pālī district.

Another religious centre in Rajasthan, deserving notice is Naḍol, a town midway between Pālī and Raipur. Its Sūrya[6]-pole or "gateway of the Sun" (which is the oldest

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1' Ojha, Jodhpur Rājya Kā Itihāsa, (1938), Pt. I, p. 52.
2. BG. I., 'Ins. from Bhīnamāla', pp. 471-481 Nos. 1-16.
3. Ibid, pp. 449-485,
4. ASIR. Punjab and Rajasthan, (Garrick and Cunningham) Vol. 23, p. 84.
5. PRASIWC., Poona, (1908), p. 45.
6. ASIR. (Punjab and Rajasthan) (Garrick and Cunningham), Vol. 23, pp. 91-95,

monument of the place) is perhaps indicative of the prevalence of Sun-worship here. But later on, the place was dominated by Vaiṣṇava and Śaiva cults as proved by the four Vaiṣṇava and two Śaiva temples erected there later on. There is a handsome temple dedicated to Mahādeva i.e. Śiva with four subordinate shrines dedicated to Sūrya[1], Devī, Mātā and to a god, known as Sikarband. This temple, constructed in 1666 A.D., is illustrative of the Pañcāyatana-worship at that time. Śiva was the most popular and the supreme deity in this locality; but other gods, including Sūrya were also worshipped.

Jodhpur area, as already stated, was a strong centre of Solar cult in Rajasthan. A figure of Sun-god, seated on a lotus-seat, holding a lotus in the right hand and keeping the left on his knee in Āsanamudrā, has been discovered from Jodhpur. Another Sūrya-image, showing seven horses on the pedestal was found from Jodhpur fort. This image may have been brought from the ancient fort of Maṇḍor,[2] situated at a distance of only five miles from Jodhpur city.

Actually, Maṇḍor seems to have been one of the famous seats of Sun-worship in ancient times. A Sun-image has been discovered from here. The figure is seated in Āsanamudrā, on a lotus-pedestal which is carved on a lion-seat. This image, now known as Toṅkeśvar, has been ascribed by Bhandarkar to the 7th or the 8th century A.D.[3] In one of the fragmentary inscriptions of the time of king Sahajapāla (13th century V.S.), the worship of the God Divākara[4] i.e. Sūrya has been mentioned.

There were also other places of Sun-worship near Jodhpur. Osiā, situated at 39 miles from Jodhpur, on the Jodhpur-Pokarana railway line, was a stronghold of Sun-worship. It has even now, two splendid temples, dedicated to Sun-god, constructed sometime in the 10th century A.D.[5] (Pl.

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1. Ibid.
2. R.C. Agrawal, Śodhapatrikā, Udaipur, V.S. 2011, Aśvin, p. 2.
3. ASIR., (1909-10), p, 94.
4. Ibid, pp. 102-3 तिमिरपटलपाटनपटीयसो दिवाकरस्यपूजांविधाय। . .
5. ASIAR, (1908-9) pp. 101-115, see for detailed account.

24-1, 2). Here we have beautifully sculptured Sun-images along with other Grahas and his sons—Revanta and Saturn. The Sun-god is dressed in a tight-fitting long coat reaching upto the ankles, with his waist, tied with a scarf and the legs covered with a covering looking like long boots. Another image[1], found at Osiā represents the combined form of Sun and Śiva. The figure has four hands, and sits in Baddha-Padmāsanamudrā. In the late medieval period, Sun-god here was identified with Śiva, both worshipped in one image.

Near Jodhpur, there was a huge temple, dedicated to Sūrya at Bāmanera. Its ancient Sabhāmaṇḍapa is almost destroyed, but the inscriptions recorded on the pillars of the temple still tell its old story. In one of the inscriptions (V.S. 1223)[2] the Sun-god, installed in the sacred cella of the temple has been mentioned as "Mahāsvāmin," probably the name by which he was known.

Sun-images have been found also at Bādmera (at 100 miles from Jodhpur in the west) Bedā, Kirāḍu, Pokaraṇa[3] (from where some inscriptions mentioning Sun-worship have also been discovered) and Bīṭhu. A beautiful Sun-icon, made of wood, has been found in the temple of Bālarikha at Bādmera[4].

Pokaraṇa (ancient Puṣkaraṇa) remained a seat of Sun-worship almost upto the modern period. A Sun-icon, now kept in the courtyard of a temple at Pokaraṇa, has an inscription inscribed in the time of Mahārājādhiraj Bhīmsinh[5], a king of Jodhpur of the 18th century. In fact, Puṣkaraṇa is quite an ancient site and has a very high reputation as a great political and religious centre. According to an inscription of the tenth C.A.D., a temple, dedicated to Sun-god,

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1. Ibid, Bhandarkar.
2. Ojha, Jodhpur Rājya Kā Itihāsa, (1938), 1, p. 64. see also EI., Vol. 13, p. 209; PRASIWC., Poona, (1905-6), p. 54 and pal. no. 2682-82.
3. ASIAR. (1903-4), Pt I, pp. 219-20; see also Administrative Report of Arch. Deptt. Jodhpur, (1931), p. 8.
4. Rajputtana Gazetteer, Pt. II, p. 282.
5. R.C. Agrawal, Śodhapatrikā, Udayapur, V.S. 2011, Asvin p. 10.

called Rannāditya existed at Puṣkaraṇa.[1] Rānakapur[2] has a temple (Pl. 25-1) where a pair of images, showing Sūrya and his queen, is kept in the sanctum (Garbhagṛha). The upper parts of the temple and the Śikhara are constructed with small bricks and lime-mortar has been used in it. These facts show the temple to have been reconstructed or restored fairly late, though probably at the site of some old Saura temple. The name of the place Rānakapur seems to show some association with Rannādevī, (i.e. Rājñī) a queen of Sun-god. The temple is marvellous in its own way. Outside the temple, one can see about sixty magnificent reliefs showing Sun-god with his seven horses. Other temples, dedicated to Sun-god can be seen at Jhālar[3] Pātan, Tūsa[4] (near Udaypur) and Galtājī (near Jaipur)

Jīran was another centre in the vicinity of which Sun-worship was in vogue. One of the inscriptions, carved on four pillars of the Conotaph of Ravat Bhānusinh of Deolia, and dated the 14th day of the bright half of Āśvin, S. 1057, records[5] that the Mahārājñī, a wife of Mahāsāmantādhipati Vigrahapāla, a Guhilaputra (Guhlot) of Nagrahrada, and the daughter of the Mahāsāmantādhipati Vasanta of the Solar family, erected a pillar in the temple of Sun-god. Obviously, these pillars were brought from a temple of the Sun, which must have been built in the neighbourhood of Jīran. Perhaps, the temple was in ruined condition in the time of Bhānusinh (1604 A.D.); he, therefore, brought the pillar to Jiran. However, the vicinity of Jīran was one of the strongholds of the solar-cult in Rajasthan, and the temple of the Sun-god gained royal support and favour in the 10th and the 11th centuries A.D.

A four-sided[6] pillar (erected in A.D. 1163), discovered

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1. EI. Vol. 32, p. 345, fn. 1; Vide also JOI. Vol., IV. No. 4, p. 406, p. 406, cf. A.R. Ep. (1956-57), pp. 510 ff.
2. R.C. Agrawal, Śodhapatrikā, Udaypur, V.S. 2011, Āśvin, p.7.
3. Mārga, 12, No. 2, (1959,) p. 40.
4. R.C. Agrawal, Bhārtīya Vidyā, Vol. 23, (1963), pp. 58 ff.
5. ASIAR. (1935-36) p. 111.
6. Ibid.

from Jaisalamer has the image of a deity on each side, namely, Brahmā, Viṣṇu, Śiva and Sūrya. Thus, in this locality, all these four gods enjoyed people's veneration. Another such pillar having a sun-image on one of the four sides, has been discovered from Hanumāngarh[1], situated in the former Bīkāner State. The Sun-god is holding two lotus flowers in his hands and wearing long boots on the feet.

The vicinity of Meratā city was another important centre of Sun-worship in Rajasthan. An inscription, found in a Śiva-temple, situated in the village, named Thānwalā, and belonging to the time of Sinharāj Chauhān, records the home of Sun-god, called Ratnāditya. This temple, now occupied by Śiva, thus obviously belonged originally[2] to the Sun-god, called Ratnāditya. This temple of Sūrya Ratnāditya, was constructed by Sinharāj, at some time in the first quarter of the 11th century A.D. The whole region, Thānwalā as its centre, was known as Ravikṣetra, or a place of Sun-god.[3]

An inscription, carved on a slate, discovered from a tank, known as Mandakila Tāla, at Nagara, a place situated in Uniara tehsil, formerly in Jaipur State, mentions[4] the construction of a huge and magnificent temple dedicated to three gods—Hari (Viṣṇu), Śaṅkaranārāyaṇa and Khacara (Sūrya or Sun). They have also been invoked in the beginning of the inscription. The temple was constructed on the

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1. Ojha, Bīkāner Rājya Kā Itihāsa, (1939), p. 66; PRASI Western Circle, Poon, (1905), p. 116.

2. Dasharatha Sharma, Varadā, year 5, Aṅka 2. (April, 1962,) 'Mahārājādhirāj Sinharāj Chauhana, Aur Usakā Thānvle Kā Abhilekha, pp. 3-5.

3. Nāgarkhaṇḍa, Skanda Purāṇa, (Lucknow Ed.) p. 1160 A Sun-god, called Ratnāditya, has also been mentioned in the Nāgarakhaṇḍa of the Skandapuraṇa and is said to have been installed by a king to get rid of leprosy. One reservoir was also situated near the temple. At this place, cows were donated in the worship of the Sun-god. The chapter dealing with these facts regarding the Sun-worship is named as Ratnāditya This fact shows that the temple of Ratnāditya was one of the most famous centres of the solar god, and it enjoyed great reputation in the country.

4. B. Ch. Chhabra, EI. Vol. 34, Part II, (1961), p. 78, lns. No. 14, 'Mandakila Ins. V.S. 1043.'

3rd April 987 A.D. by a king, named Nandana, the son of Adyotana, who acquired fame by building temples and tanks The temple had a store-room as well as a well-constructed front. It must have been one of the most popular places of Hindu pilgrimage in medieval India. It is also clear from the evidence that by the end of the tenth century A.D. all the main Hindu gods were fused into one god, called Tṛi-deva in which Sūrya, probably, enjoyed the supreme position.[1]

The Sūrya-temple of Satvāsā, situated at six miles from Kāmān (ancient Kāmya Vana), is also old and important. Here the Sun-god, carved on the architrave[2] of the door of the temple, is shown sitting on his seven-horsed chariot driven by Aruṇa. The two lotus flowers, held in his hands, two males, standing one on each side, and the three queens, two standing, one on each side and the third between his legs, are very beautifully carved[3]. The legs have a covering, looking like boots. A peculiar relief, showing the liṅga with seven horses, carved on its pedestal has also been discovered from Kāmān.[4] Some other images of Sūrya, discovered from its vicinity, are kept in the museum of Bharatpur.

A medieval inscription, discovered from Ahar, mentions a donation made in favour[5] of the Sun-god. The donation must have been made for the maintenance of the temple in which the Sun-god was installed.

Sun-images have also been discovered from places like Dausā,[6] 32 miles away from Jaipur, Nasol[7] and Rūpanagar,

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1. Nāgarakhaṇḍa of the Skand Purāṇa mentions a temple dedicated to the "Sun-god, called Nagarāditya, i.e. the Sun-god, dwelling at Nagar"; the temple was situated on the bank of the river Sarasvati. (Nāgarakhṇḍa, Skandapuıaṇa, (Lucknow Ed.) p. 1160.

2. PRASI. Western Circle (1921), p. (116-17), p. 33B.

3. Ibid, (1919), pl. 26.

4. Ibid.

5. H.C. Roy, Dynastic History of Northern India, 2, (Calcutta, 1936) p. 1173; Vide also Ojha, Rājpūtānā Kā Itihasa, 1, (1927), p. 234.

6. Daya Ram Sahni, Sambhar Excavation, p. 5.

7. JRAS., (1912), p. 128; Vogel. Arch, Exploration in India, (1910-11.)

which were formerly in the Kishangaṛh State of Rājpūtānā. A beautiful Sun-image made of marble-stone and found at Rūpanagar,[1] shows a four-handed god sitting in a seven-horsed chariot driven by Aruṇa. He holds two lotus flowers in his upper hands, and a rosary and a small pot in the lower ones. The ornaments on the arms, Yajñopavīta on the body and a crown on the head increase his majesty. (Pl. 21. 1). Rao identifies it with an Āditya-image on the basis of the Viśva-karmā Śāstra. The image belongs to some late period.

Sūrya's sons were also worshipped in Rajasthan. Saturn has been carved in the temple of Sūrya at Osia with his elder brother Revanta whose worship seems to have been popular in Rajasthan. Though, no temple of Revanta has been discovered in Rajasthan so far, some of the images exist and deserve mention. A fragment of the relief, showing Revanta, has been found at Nagarī[2], ancient Madhyamikā in Chittor district. Another beautiful image of Revanta has been discovered from Harṣanāth[3] Sīkar which had a magnificent Śiva-temple, constructed by Chauhān rulers[4] (10th C.A.D.).

The composite figures, showing the Sun-god, combined with other Hindu gods, shed interesting light on the religious conditions from 10th to 13th centuries A.D. A figure, discovered from Kāmā, showing the Vāhanas of Sūrya, i.e., seven horses carved under the Śivaliṅga has already been discussed. The same idea has been depicted in the four-handed composite relief of Sūrya and Śiva, kept in the niche of a small temple situated at Nāgdā.[5] In the upper two hands the presence of Tṛiśūla and Kapāla indicates Śiva and the two lotus-flowers in lower hands are the emblems of Sūrya. Another relief, kept in Jhālawar Museum, shows an identification

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1. The Elements of Hindu Iconography, Madras, 1 (2) (1914,) p. 88, Photo No. 3.
2. PRASI. (W.C.) Poona, (1916), p. 51. photo No. 4505.
3. JPASB., 5 (10),(1909); vide also PRASIWC., Poona, (1909-10), p. 54.
4. R.C. Agrawal, Varadā, year 5, No. 1, 'Harṣanāth Sīkar Ke Śivālay Kā Nirmāna Kāl,'.
5. PRASI., Western Circle, Poona, (1905), p. 62.

of Sūrya and Viṣṇu. Besides these gods, there are Tṛideva and Caturmukha-figures. Such images found at places like Ranapur,[1] (Jodhpur), Chandrāvali[2] and Harṣanāth[3] Sīkar etc., are the result of the high philosophical concept that all these gods, namely Brahmā, Viṣṇu, Śiva, and Sūrya are the manifestations, represented in many forms, of one Supreme God manifesting himself variously as Śiva, Brahmā, Viṣṇu or Sūrya and worshipped as such according to the faith of the locality. The Caturmukha-relief, found from the ruins of Harṣanāth Sīkar, shows the Sun as the Supreme God, comprising in his person the other leading gods, Viṣṇu, Śiva and Brahmā. This conclusion is evident from the facts that hands, stretched out, in front, hold two lotuses which are bigger than any of the other emblems held by other gods. The god has four heads (one is hidden) and eight hands. On both sides of the central face with the royal crown of both Sūrya and Viṣṇu, there turn up two other heads crowned with a Jaṭāmukuṭa, evidently those of Śiva and Brahmā. Other symbols, like trident and snake, disc and conch, and book and Kamaṇḍala showing Śiva, Viṣṇu and Brahmā respectively, are present in the other six respective hands. The image is superb in its workmanship.

GUJARAT :—

As already stated, Sun-worship in Saurāṣtra enjoyed direct royal support. Mahārāja Dharapaṭṭa[4], the youngest known son of Bhaṭṭārka (550 A.D. to 553 A.D.), professed to be a great devotee of Āditya (Sūrya). Maitraka Mahārāja Dharasena II also made a grant of land on the occasion of the soḷar eclipse in 573 A.D. to a Brāhmaṇa Devadatta of Sāṇḍilyagotra. The land was situated near Bhaṭṭākapadra

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1. Dasharatha Sharma, Early Chauhan Dynasties, p. 229.
2. See above.
3. P.K. Gode, Commemoration Volume, Poona Oriental Series, No. 93, (1960), 'Sūrya As the Supreme Godhead', by H. Goetz., p. 113.
4. M.R. Majumdar, Chronology of Gujarat, p. 146; vide also Sankalia, Archaeology of Gujarat, App. 87.

in the north part of Kauṇḍinyapur (Viṣaya) in Saurāṣṭra.[1] Ruler Śilāditya I (609 A.D.) donated land to meet the expenses of Sun-worship in the temple at Bhadraṇyaka village in ṭhe Bara forest.[2]

Many of the early Gurjara rulers were Sun-worshippers and are described as devoted to the feet of the Sun-god. Their copper-plate grants bear an emblem[3] of the Sun and on their seals too, this symbol is depicted. Some of the grants, made by them were made on the occasion of the Sankrānti i.e. the Sun's crossing the sign of the zodiac[4]. Daddā I (570-595 A.D.) was a devotee[5] of the Sun. So was his grandson, Daddā II, alias Praśāntārāga, ("One whose passion has been subdued") who is known in several inscripṭions. His Kairā-plates record the grant of Sirīsapadraka (modern Sisodra, eleven miles from Aṅkleśvar in the Broach district) to certain Brāhmaṇas.[6] He made another grant of land (in 642 A.D.) to a Brāhmaṇa, named Sūrya of Bharadvāja-gotra, who had emigrated from Daśapur which was a great centre of Sun-worship, and settled at Kṣīrasar which was situated in Sangama-Kheṭaka (Sankheda) Viṣaya.[7]

Jayabhaṭṭa II may have been a devout worshipper of the Sun like his father, though there is no definite evidence to show this. He may have built at Kaṭipur near Kapika (modern Kāvī in the Jambusar talukā of the Broach district) a temple dedicated to Sūrya, called Jayāditya. It is known from a grant made for its repairs by Govinda of the Gujarat-Rāṣṭrakūta-branch[8] in 827 A.D. Perhaps, Kāvi was one of the most popular centres of Sun-worship in Gujarat and its

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1. EI. XXI, 'Bantia Plates', pp. 179 ff.
2. PRAS.W.C., (1919-20), 'The grant of Silāditya, I, G.E. 290', p. 54.
3. V.V. Mirashi, CII, Vol. IV see Ins. Nos. 22 and 23.
4. Ibid.
5. V.V. Mirashi, 'Kairā plates', Ibid. Ins. Nos. 16 and 17.
6. Ibid.
7. EI.V. 'Sankheda Plates', 37.
8. I. Ant. Vol. V, pp. 144 ff.

Sun-temple enjoyed the patronage not only of the Gurjaras but also Rāṣṭrakūṭa kings.

A king[1] (874-5 A.D.) of the Saindhava-dynasty granted the village Pippalapadra or modern Peplia in western Kāṭhiawār.[2] One half of its revenue was assigned to a group of temples dedicated to Hari (Viṣṇu), Haridaśva (Sūrya), Vināyaka (Gaṇapati) and Mātṛkas (mothers)[3] erected on the outskirts of the city by Śivarudra, a karptin of the Vaśiṣṭha-gotra.[4] Mahāsāmanta Balavarman (892 A.D.) of the Chālukya-dynasty who owed allegiance to P.M.P. Mahendra-yudhadeva (i.e. Mahendrapāla of the Pratihāra-dynasty) granted the village of Jayapur in Naksīsapur to the temple of Sun-god, called Taruṇāditya. The temple stood on the bank of the river Kanavīrika[5] (Saurāṣṭra). Balavarman's son Mahāsāmanta Avanivarman II, alias Yoga, of the Chālukya lineage, also made a grant to the same temple in 899 A.D., by which village Amvulaka of Naksispur, situated in Saurā-ṣṭra-maṇḍala, was made over to the image of Taruṇāditya.[6] The river and other places, closely connected with the temple of Taruṇāditya have not been identified, but the find-spot of the plates, i.e. Unā, together with the general topography of the places mentioned therein, perhaps fixes the position of the temple at the extreme south-southern end of Kathiawar. The ruins of later Sun-temples are still found there.

Epigraphical evidence proves the existence of Sun-worship in the later medieval period also. The Sun-cult flourished in Gujarat (Lāta) in the 13th century A.D. In A.D. 1265, Vīsaladeva restored a temple dedicated to the Sun-god, named Mūlasthāna. This temple was situated, most probably, at or near Dabhoi,[7] where as late as 1296 A.D.,

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1. The name of the king is not known.
2. EI. Vol. 26, Ins. No. 27, ed. by A,S. Altekar, p. 213.
3. Ibid.

"हरिहरिदश्वविनायकमातृभ्यो भक्तिभारमुद्वहता दत्तं करभोगयुतं सहदण्डदशापराधञ्च"

4. EI. XXVI, 'Ghumli Plates', pp. 212 ff.
5. EI. IX, Ūnā Plates, p. 1 ff. and P. 4.
6. Ibid. Ūnā Plates, p. 6.
7. Sankalia op. cit. see Appendix No. 233.

Vikala, a Jain, added a maṇḍapa to a Sūrya-temple which was flourishing in thc reign of Rāmadeva[1]. The addition of a maṇḍapa by a Jaina is extremely interesting.

The wide-spread existence of Sūrya-cult is also attested to by the remains of many magnificent temples, both early and late, situated at different places in Gujarat. The Śūrya-temples, situated at Visavada[2], Gop[3] and Kiṇderkheḍa[4] are a little earlier than the temples at Sutrapada[5] and Thān.[6] (Pl. 25-2). Moreover, besides the Surya-temples at Moḍherā, Somanātha[7]-Paṭṭan, Bileśvar[8], Parbadi[9] (about two miles from Ānandapur), Sinagara[10], (close to Kantela), Paṣṭhara[11], Tṛivenī[12] (near Somanāth) and Bagavadār[13], there are many others, erectcd over such a long period as to justify the conclusion that the Sun-god continued being worshipped here for centuries. Probably, the small temple at Kalasar, near Mahuvā on the sea-board was also dedicated to the Sun. It resembles the Sun-temple of Gop in retaining the caitya-window-motifs on the facades of the Śikhara[14]. The situation of the Sun-temple on the Hiraṇya river on a hillock is also very enchanting.

The Sun-temple situated at Moḍhera is also the most splendid of the Sun-temples of India (Pl. 26-1). It consists of the main shrine (Garbhagṛha), hall (gūḍhamaṇḍapa)

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1. Ibid, see Appendix No. 247.
2. PRASI. (WC. 1899) The details of these temples can be seen in this issue.
3. Cousens, Somanth Pattana, 37; vide also Burgess AKK., p, 17.
4. PRASI. (WC.) 1899.
5. Ibid.
6. Ibid.
7. Ibid.
8. Ibid.
9. Ibid.
10. Ibid.
11. Burgess, AKK. p. 186.
12. Cousens, op. cit. p. 28.
13. Ibid.
14. Journal of Gujarat Research Society, (April, 1949) vide also M.R. Majumdar op. cit. p. 272.

and an outer hall or the assembly-hall (Sabhāmaṇḍapa or Raṅgamahala) Inside the shrine, the walls are generally plain. But some of them are decorated with sculptures. The door-way is sculptured with figures of seated Sūrya, surrounded by dancers and amorous couples, carved in panels. Very near the temple is also a Sūrya-kuṇḍa which is now called Rāma-kuṇḍa.

A temple dedicated to the Sun-god, Bhāyala-Svāmī, has been mentioned by the Sarasvatī Purāṇa. It stood on the bank of Sahasra-Liṅga lake at Pāṭan (Anhilawād) in Gujarat and was erected by the great Chālukya sovereign Jayasinha-Siddharāj, (1094-1143 A. D.). Well-known as Sūrya-tīrtha, it was a great place of pilgrimage in the late medieval period. A solar temple of the same name was also situated at Vidiśā ; whom Siddharāj is said to have pleased by his devotion[1].

A temple of Sūrya was situated at Koṭi in the Cutch region. The roof of its maṇḍapa had a peculiar construction not found elsewhere in Gujarat.[2] The Śikhara, however, is like that of other Gujarat temples. This temple was constructed in the 10th century[3] A. D.

The extensive popularity of Sun-worship in Gujarat is testified also by a number of Sun-images, found from the different parts of the State. The standing figure, found at Karvan is remarkable and can easily be assigned to the 9th century A. D. at the latest. It wears an ekāvalī, beaded armlets and a golden-chained girdle with a chain hanging on each thigh. The oblong halo with a lotus petal-border at the end is remarkable. It has two small figures of Daṇḍa and Piṅgala on both sides.[4]

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1. Sarasvati Pnrāṇa, 16, 229-230.

"अतः परं तु तत्रैव सूर्यतीर्थमुत्तमम्,
भायलस्वामिनामाप्यादित्यो यत्र तिष्ठति ।
भक्त्या तु सिद्धराजेन सः पुरा परितोषितः,
वैदिशं नगरं गत्वा वेत्रवत्यास्तटे स्वयम् ॥"

सरस्वती पुराण, १६, २२९-३० ।

2. Burgess, A.K.K. p. 214, Pl. LXIV,.
3. Sankalia, op.cit. p. 254.
4. M.R. Majumdar, op. cit. Pl. LXVII, b.

The figures of the Sun-god found from Unza,[1] Roda[2] (9 miles east of Himmatanagar) and Rānu-pipli are some of the best specimens in the seated posture found so far in the country. The figure found at Rānu-Pipli[3], Padra tālukā, Barodā district, belongs to the Pratihāra-period, (i. e. to a time not later than the 9th century A. D.) and is remarkable in some respect. It is about 3.5 ft. broad. The one-wheeled chariot, ornamented with lotus-petals is drawn by seven horses, with the forelegs raised suggesting their being in action. Aruṇa is seated in the centre with two sets of reins held in the left hand. Uṣā and Pratyuṣā stand on the right and left side of the deity respectively. The loose skirts of these two goddesses are shown floating in the air, because the chariot is in motion. The two male attendants namely Daṇḍa and Piṅgala are also shown beautifully. Sūrya is shown with a halo which is supported by a *makara-toraṇa* and demarcated by two rows of lotus-petals. The head is beautifully adorned with a *Kirīṭa-mukuṭa*. The face is oval and the eyes are in *dhyānamudrā*. The *kuṇḍalas* are round and elegant. The *Yajñopavīta*, shown by three minute threads hangs down from the left shoulder. There is an *ekāvalī* on the neck. Of the two hands, the left holding a lotus-stalk, is intact. The deity is seated cross-legged in the Padmāsana, and the legs are covered by a semi-transparent cloth.[4] Thus, the figure represents purely indigenous tradition of not showing the legs of the god by using the alternative method of giving the legs a covering of transparent cloth.

In Gujarat, as elsewhere, the consorts of Sūrya and his son Revanta[5] were worshipped. A famous Jaina minister had installed two images of the queens, named Ratnādevī, and

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1. Ibid, Pl. LXVIII, a.
2. Ibid, Pl. LXVIII, c.
3. Ibid, p. 274, Pl. LXVIII. b,
This beautiful sculpture was discovered hy Chandramauli Majumdar in 1959.
4. Ibid
5. Sankalia, op. cit., app. No. 245 'Ins. of Sāraṅgadeva from Vanthali.'

Rājadevī.[1] This Ratnādevī, popularly known as Rannādevī, was worshipped at Raṇḍer, (a place named after her). Here, even now, come many devotees expecting to be blessed with children.

Images of the consorts of Sūrya can be seen also in the Rājkot Museum and at Dhānk.[2] The Rājkot image is made of white marble and was discovered from Siddhapur.[3] The goddess has two hands and stands in Samabhaṅga-pose. It wears a richly adorned head-dress, perhaps with Keśab-andha. Behind the head, is a circular lotus-*prabhā*. Below, on either side, is a female camara-bearer.

The worship of the Navagrahas was in vogue in Gujarat also. They are carved usually with Sūrya on the doorway of the entrance and sometimes on the toraṇa of a Sūrya-image. All the Navagrahas are very beautifully sculptured[4] on the outer door-frame of the Sūrya-temple at Thān. The iconographical representation of the Navagrahas does not sometimes follow canonical texts.

The construction of the toraṇas was also associated with Sun-worship in this part of the country. "The toraṇa is believed to have been the main entrance to the Sun-temple.[5]" It has been discovered from Piludra, Mehsana district, northern Gujarat. Unfortunately, its upper part is almost gone. But the central figure of an architrave found in the same ruins, though considerably mutilated, appears to be a seated image of Sūrya with his emblem, the lotus in the right hand[6]. It is probably a fragment of an old Sūrya-temple which stood here. Similar toraṇas have also been discovered from Vādnagar, Siddhapur, Kapadvaj (Kairā district) and Pātanpur[7]. Siddhapur specially seems to

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1. Sankalia, Ibid, see app. No. 224. (Inscriptional evidence). The place of the shrine is not known.
2. Ibid, figure No. 70.
3. Sankalia, op. cit. see fig. 71.
4. Cousens, Somnath Pattana, pl. LIX.
5. Sankalia, op. cit. p. 99.
6. Ibid.
7. PRAS. (W. Circle) (1908,) p.6. Photos Nos. 3125-32.

have been a good centre of Sun-worship. A sun-image has also been discovered from here.

By the end of the first millennium A. D. and the beginning of the second one, the tendency to worship more than one god at one and the same place is seen in Gujarat also. The Sun and Viṣṇu being the two major gods of this area, temples began to be dedicated to the combined images of Viṣṇu and Sūrya, known under the name of Sūrya-Nārāyaṇa. A temple of Sūrya-Nārāyaṇa was noticed by Burgess.[1] It was situated near Somanāth. But its detailed account is not available. Interesting epigraphic evidence, however, comes from northern Gujarat in the form of a grant made for the maintenance of the temples of Bāla-Nārāyaṇa and Rūpa-Nārāyaṇa.[2] Sankalia regards them as Sūrya-Nārāyaṇa temples, that is temples dedicated to the composite aspect of Sūrya and Viṣṇu. Gujarat has even now, temples of Sūrya-Nārāyaṇa where the cult-image is a combination of Sūrya and Viṣṇu.[3] One temple, dedicated to Sūrya-Nārāyaṇa at Bhīmanath has been mentioned by Burgess.[4]

Sun-god was worshipped in this part, like other parts of the country, in his triple form also. Many images, combining Śiva, Viṣṇu, Sūrya and Brahmā have been discovered. There was a shrine dedicated to these gods at Kasava.[5] Regarding the shrine at Parbadi, the three deities to whom it was dedicated, are not known with any definiteness. Cousens[6] thinks that the temple was probably dedicated to a combined image of Śiva, Viṣṇu and Sūrya or Brahmā.

A remarkable image, representing Tṛimūrti, is lying near the Sūrya-Nārāyaṇa temple at Somanāth (locally known as Prabhāsa) in Kāthiāwār. It is seated in Padmāsana on a chariot. The chief God is Sūrya, represented here by his

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1. Burgess ASWI. IX, p. 75. He cites it in his book "A visit to Somanath", p. 24.
2. Sankalia, op. cit., Appendix No. 235.
3. Ibid, p. 2 4.
4. Burgess, ASWI. IX. 73.
5. Sankalia, op. cit., p. 73. Also Burgess ASWI. IX, p. 1051.
6. Cousens, Somanath, p. 62 pl. LXXI.

seven horses driven by a small-sized charioteer seated in front of the figure. The figure has three faces. The one, facing the full front, is disfigured, but the side ones are better preserved. The main figure seems to have worn an Udar-bandha and a girdle. Behind the head is Prabhāmaṇḍala (halo). Originally, it had perhaps, eight or six hands, which are now broken. The emblems of the deities are gone.[1] But enough remains to show that Sūrya was the main deity here and was worshipped in that region, alongwith other gods of Hinduism like Viṣṇu, Śiva and Brahmā, and there may have been a temple at Prabhāsa, dedicated to this Tṛimūrti-image. A similar Tṛimūrti-image has also been preserved in a niche in the shrine of Limboji Mātā at Dilmal.[2]

W. PUNJAB, SINDH and N.W.F.PROVINCES
(*The region now in the West Pakistan*).

MULTĀN :—

Multān was the greatest centre of Sun-worship in this part of the country. The Bhaviṣya, the Sāmba and the Vāmana Purāṇas state that Sāmba, the son of Kṛṣna caused a big temple to be built at Mūlasthānpur (modern Multān in the West Punjab), situated on the bank of river Candra-bhāgā. The exact date of the erection of the temple or the installation of the image of the Sun-god, enshrind here, is not known. The temple was visited by Hiuen Tsiang in the 7th C.A.D. The Sun-temple and its image of the Sun-god are described by visitors like Abuzaid, Almasudi, Al Istakhri, Al Idrisi[3] and Alberuni[4] It further appears from their descrip-tion that there was more than one Sun-temple at Multān.

In the time of Hiuen Tsiang, it was a great centre of Sun-wrship and Sun-worshippers came to pay homage to the God from all parts of the country . He gives a very vivid

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1. Sankalia, op. cit, p. 162, fig. 74.
2. Sankalia, op.cit, See fig. 73.
3. Elliots and Dowson, I, pp. 11, 223,27
4. Sachau, Alberuni's India, p. 116.

description of the temple and its surrounding (mu-la-san-pu-lu) (Mūlasthānpur). He writes, "There is a temple dedicated to the Sun, very magnificent and profusely decorated. The image of the Sun-deva is cast in yellow gold and ornamented with rare gems. Its divine insight is mysteriously manifested and its spiritual power made plain to all. Women play their music, light their torches, offer their flowers and perfumes to honour it. This custom has been continued from the very first. The kings and high families of the five Indies never fail to make their offerings of gems and precious stones (to this Deva). They have founded a house of mercy in which they provide food, and drink, and medicines for the poor and sick, offering succour and sustenance. Men from all countries come here to offer up their prayers, there are always some thousands doing so. On the four sides of the temple, are tanks with flowering groves where one can wander about without restraint."[1]

The Arab-travellers give more information about it. One of them writes that the Hindus of Multān had a festival, called Sāmbapuryātrā in honour of the deity.[2] However, they give differing descriptions of the image of the God. Al Istakhri says that its whole body was 'covered with a red skin-like morocco leather. Al Idrisi says that 'probably, it had four arms,' which is an attribute of the images, developed in a somewhat later period.

In the time of Alberuni, the golden image of the Sun-god had been replaced by an image made of wood. He observes: "A famous idol of theirs (of Magas) was that of Multān, dedicated to the Sun, and therefore called Āditya. It was of wood and covered with red cordovon leather; in its two eyes were two red rubies.[3]" He remarks also about the age of the temple and the image. He states, "It is said to have been made in last Kṛtayuga. Suppose that it was made in the very end of Kṛtayuga, the time which

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1. Yuan Chwang, Buddhist Records of the Western World. Travels of Hiuen Tsiang, Vol. IV, Samuel Beal, p. 463.
2. Sachau, op. cit. p. 116.
3. Ibid, Ch. XI, p. 116.

has since elapsed, amounts 216, 432 years"[1]....."If we now substract from the above mentioned number of years, the hundreds, tens and units, i.e. the 432 years, as a kind of arbitrary equivalent for the sum of about 100 years—by which the rise of the Karmations preceded our time, we get as the remainder 216,000 years for the time of the end of the Kṛtayuga, and about the epoch of the era of the Hizra. How, then, could it have lasted such a length of time, and particularly in a place where the air and soil are rather wet ? God knows best[2] ?"

From these statements and the facts given by these travellers, certain inferences can be drawn. The temple was probably built' as Cunningham reports,[3] of bricks and the throne of the God Sun was made of brick and mortar, as Al Istakhri informs us[4]. The image had four arms; it is a later development of the Sun-images. The temple was also profusely decorated; it is another characteristic of the later Gupta age. These facts can help us to surmise that the temple was probably built at sometime in the Gupta or later Gupta age.

The varying statements about the material out of which the image was carved, would indicate that the golden image, originally installed here had gone and been replaced by wooden image which was given a covering, made of leather. This may have been done by the Maga-Brahmins for reasons which can only be surmised indistinctly.

The downfall of the temple probably started with the Arab conquest of Sindh. When they captured the city, the Sun temple and its image could not escape desecration.[5] Alberuni observes :

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1. Ibid.
2. Ibid. p. 117.
3. ASIR. (Cunningham) Vol. V, p. 126.
He got this information from Abu Rihan (Reinaud-Memoir Sur I, Inde, p. 249).
Cunningham found also a coin of 600 A.D. from Multāṇ. According to him it was carved with a figure of Sun-god and inscribed with a legend (Ibid. p. 124).
4. Elliot and Dowson, Vol. I, (1867) p. 28.
5. Elliot and Dowson, I, pp. 27-8. "When the Indians make war upon and endeavour to seize the idol, the inhabitants bring it out, pretending that they will break it and burn it, upon this the Indians retire otherwise they would destroy Multān".

"When Muhammad Ibu Alkasim Ibn Umunabhih conquered Multān, he inquired how the town had become so very flourishing and so many treasures had there been accumulated and then he found out that this idol was the cause, for there came pilgrims from all sides to visit it. Therefore, he thought it best to have the idol where it was, but he hung a piece of cow's flesh on its neck by a way of mockery. On the same place, a mosque was built. When then the Karmatians occupied Multān, Jalam Ibn Shalban, the usurper, broke the idol into pieces and killed its priests[1]." It may be that the priests thought it best to replace the desecrated image by one which would excite less the cupidity of the conqueror.

Another monument of Sun-worship near Multān was a circular tank called Sūrya-kuṇḍa, situated at five miles to the south of Multān on the road to Bahawalpur.[2] This tank is even now a place of pilgrimage and festive gatherings are held, twice a year, on the site, the first on the 7th of the waxing moon of Bhādrapada and the other on the 7th of the waxing moon of Māgha.

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1. Sachau, op. cit. Ch. XI, p. 116.
2. ASIR. (Cunningham), Vol. V., p. 126.

Chapter XII

SUN-WORSHIP IN SOUTHERN INDIA

A GENERAL STUDY :—

The earliest trace of Sun-worship in south India is found at Bhājā in the early centuries of the pre-Christian era (2nd C.B.C.). But as in northern India, we first find it associated with a non-Brahmanical shrine. The Sun-god here is shown on the right hand section of the facade of a Buddhist cave. He rides[1] on a four-horsed chariot and tramples to death the struggling demon of darkness under the wheels of his chariot. He is also represented with two females, one on either side, who look not like archers[2] but his consorts.

With this fact—the association of Sun-god with a Buddhist shrine, it seems reasonable to conclude that here as in northern India, Buddhism had to face the keen rivalry of the Brahmanical Sun-god, who was taken as a relation of the Buddha, "Ādityabandhu". The vicinity of Bhājā might even have been a centre of Sun-worship under the Sātavāhanas who were staunch adherents of Brahmanical religion. The founder of the family might have been even a worshipper of Saptāśva, i. e. the Sun-god, as Sātavāhana seems to be a corrupt form of Saptavāhana, i.e. the Sun-god whose horses are seven in number.

Several images of the Sun-god have been discovered in southern India. Sometimes, Sūrya is given a place in Śaiva and Vaiṣṇava monuments. We find him depicted in the

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1. J.N. Bannerjea, I. Ant. Vol. 54, (1925), "The Representation of Sūrya in Brahmanical Art", p. 163. He doubts about the identification of the figure with God Sun, only because he is not attended, according to him, with two female figures shooting arrows. (See p. 163, Ibid.) But he misses to see two consorts shown there. This figure can also be compared with Sun-god shown on a Buddhist slab, now kept in Lucknow Museum.

2. Stella Kramrish, Indian Sculpture, p. 160.

Vaiṣṇava monument at Māmallapuram[1] in Trichinopolly and in the Paraśurāmeśvara temple at Gudimallam[2] (near Renigunta in north Arcot, 7th C.A.D.). In the latter, he stands bare-footed on a pedestal on which his horses are not shown. Aruṇa is also wanting. The upper part of the body is left bare. The hands of the god, raised to the level of the shoulders, hold two lotus-buds. At Mahābalipuram, the Sun-god is shown with two hands in añjali-pose, and the halo (Prabhā) which surrounds him and emphasises his divine character. He wears an Udarbandha, and the legs (feet) are bare. On the pedestal, his seven horses are shown beautifully. His two queens, Uṣā and Pratyuṣā increase the grandeur of the relief. Again at Ellorā,[3] Sūrya is depicted among major gods in the Laṅkeśvara temple. He is similarly shown in cave No. 25 (Sureśvara-temple) at the same[4] place. Here, the Sun-god holds the long lotus-stalks in both hands, but he is not shown clad in northern fashion.[5] This association and representation of the Sun-god in Vaiṣṇava shrines of southern India would show that the Vaiṣṇava and solar cults expanded together in south India.

By the first half of the 5th century A.D., we find Sun-worshipping silk-weavers of Lāṭa (southern Gujarat) migrating to other parts of the country. It is likely that they might have done something to spread their cult also in south India. There are silk-weavers in the south who trace their origin to Saurāṣṭra and still use Saurāṣṭrī language called "Patnuli or Khatri".[6] These silk-weavers can well be compared[7] with the silk-weavers, mentioned in the Mandasor-inscription, who were Sun-worshippers and originally belonged to Lāṭa which is not far from Saurāṣṭra, the great centre of Sun-worship.

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1. H.D. Bhattacharya, The Age of Imp. Kannauj, 'Solar-cult', p. 332.
2. Now extant, see J.N. Bannerjea, op. cit., p. 440.
3. H.D. Bhattacharya, op. cit. p. 332.
4. Ibid.
5. Ibid.
6. M.R. Majumdar, op. cit. p. 117.
7. A.H.Randle JRAS., (1944). 'The Saurastrans of South India, pp. 151-156.

Royal support was also not lacking. The rulers of the Sālaṅkāyana-dynasty of Āndhra supported the cult of Sun. Many kings of the Rāṣṭrakūṭa-dynaṣty donated lands and made grants to Sun-temples, situated in the Deccan. The Gurjaras of Lāṭa were, as already noted, ardent worshippers of the Sun-god, and made many grants to the Brahmaṇas. Some of the Chālukyas also gave patronage to this cult.[1]

Ānandagiri (9th. C.A.D.) brings Śankara in contact with the followers of the Saura sect at a place in the south, called Subrahmanya. It was situated at the distance of fourteen days journey from Anantasayana or Trivendrum. They wore a circular spot of red sandal on the forehead and bore red flowers. Their leader was known as Divākara. According to them, the Sun is the Supreme Soul, and author of the world.[2]

The solar cult of the south was a natural out-growth of the general worship of Sūrya, prevalent among most of the Indian people from times immemorial. This is corrobo-rated by the iconographic features of the Sun-icons. As already stated, both sitting and standing Sun-images have been found in south. In these, the legs and feet are always left bare and not covered with leggings. Instead of the long coat of northern India, we invariably find an udarbandha in them. Thus, south India had, in this respect, an icono-graphic tradition of her own which was somewhat different from that prevalent in north India for the Sun-icons.

The Iconographic texts of south India also describe the same features. The Anśumadbhedāgama, the Suprabhedāgama, and the Śilparatna are at one about the features of the Sun-icons. Specially, the Anśumadbhedāgama emphasises the fact that the garment which the Sun has, should be red in colour. According to it, Sun-god should stand on a lotus-pedestal (padmapīṭha), be encircled with halo (prabhāmaṇḍala), and wear coronet, Kuṇḍala (pendents) and necklace. The Śilparatna adds two figures, one on each side, showing Dvārpālakas, named Maṇḍala and Piṅgala respectively.

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1. See below.

2. R.G. Bhandarkar, Vaiṣṇavism, Śaivism and Minor Religious Systems, p, 152.

MAHĀRĀṢṬRA :—

There were many centres of Sun-worship in Mahārāṣṭra. The earliest epigraphic reference to the Sun comes from a temple erected in the last quarter of the 7th century A.D. at Manapur, modern Manor[1] in the Palghar tālukā of Thānā district. Maṅgalarasa, a Chālukya ruler of north Koṅkaṇa, granted some villages and hamlets for the worship of the Sun-god and for the repairs of the Sun-temple situated there in the Śaka year 613 (691 A.D.). It seems that the temple had been constructed a few centuries earlier and needed repairing in his time.

Another centre of Sun-worship was Lavanetata, now identified with Lonad[2], 6 miles south-east of Bhiwandi, the chief town of the Bhiwandi tālukā, in the same Thānā district of the Bombay Presidency (now Mahārāṣṭra). The Sun-god here was named Lonāditya. Mahāmaṇḍaleśvara Aparājitadeva, a ruler of the Silāhāras of northern Koṅkaṇa, granted to it a village named Bhadana, situated near the temple, in S. S. 919, for the purpose of providing flowers, perfumes, lights, offerings of eatables, public shows, etc., and for keeping the doors and other parts of the temple of Lonāditya in proper repair[3]. The priests of this temple were the Bhojakas, a group of Brahmins living in that region.[4] This place seems to have been a good religious centre, for the remains of many ancient temples still exist there. The temple of Lonāditya, Sun-god, has not been indentified[5] so far.

It seems that many sun-worshipping communities which lived in the district of Thānā, were staunch devotees of the Sun-god. In one of the inscriptions of the 11th C. A. D., discovered from Chinchani in the Dahanu Tālukā (of the same district, Mahārāṣṭra), we find a Modha chief of Sanjan

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1. V.V, Mirashi, CII. Vol. IV, Pt. I, 'Manora plates of Maṅgalarasa, dated 613, S. year', p. 63.
2. NI. Ant. Vol., 9, (1947) Appendix p. 321.
3. F. Kielhorn, EI. Vol. III, No. 37, 'Bhadana Grant of Aparājita,' pp. 270-274.
4. Ibid.
5. BG. 14, p. 211; vide also NI. Ant. Vol. 9, (1947) Appendix, p. 321.

(the Sanjan, in the Thānā district) named Vijjala (1048 A. D.) making a grant after worshipping Sun-god, Mayūkha-mālin.[1] In another charter the Sun-god has been described as the eye of the three worlds[2] (Trailokya-cakṣuṣam). The counter-sunk surface of the seal on the grant bears the figure of a standing[3] deity who looks like Viṣṇu or the Sun-god. The representation of the deity, probably Sūrya, coupled with the worship of Sūrya by Vijjaladeva, seems to suggest that the "Modhas of Sanjan were devotees of Sūrya[4]."

The other centre of Sun-worship in Deccan was in the vicinity of a place situated very near Nāgpur. An inscription[5] of Jayavardhana of Sailavanśa discovered from a village, called Ragholi in the Bihar tehsil of the same district, informs us that the king made a grant of the village Khaddika, situated in the Kaṭeraka district, to a temple of Sun-god, which was erected at Chaṭṭulika. The grant was issued from Śrivaradhanpur in the eighth Century A. D. at the request of the residents of that place. Though it is very difficult to locate the site of the sun-temple there, it must have been one of the great centres of sun-worship in that area.

There was a temple dedicated to the Sun-god in the village of Sagal in the Parasgaḍ Tālukā of Belgāon district which lies on the border of South-western part of Mahārāṣṭra. An inscription of the reign of Tāilā II. found at the same place mentions a Sun-god, called Suvarṇākṣi[6] A donor, named Kanchiyabbe, made a gift to it on the fourteenth July, 980 A. D. But associated with the Sun-god either from the beginning or a little later were Brahmā and Śivā, though Sun played the supreme role. This con-

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1. EI. Vol. 32, (1957) No. 5, 'Three Grants from Chinchani,' by D.C. Sircar, p. 70; see App. B. 11.
2. EI. Vol. 32, (1957), p. 72.
3. Ibid, p. 70.
4. D.C. Sircar, Ibid, p. 70.
5. EI. Vol. IX, (1907-08), 'Raghali plates of Jayavardhana II,' pp. 42-4a. and 45, by Hira Lal.
6. EI. Vol. XVI, 'Sagal Ins. of the Reign of Taila II, Saka 902' pp. 6-7.

clusion is corroborated by the invocatory verses which begin with the praise of the Sun-god, Suvarṇākṣi[1]. He is praised also with Brahmā and Śiva[2].

The Durgā-temple at Aihole and Pāpanātha-temple at Pattadakal may, at one time, have been associated with Sun-worship[3]. The temple now dedicated to Umā-Maheśvara at Saṅgameśvar in Deccan was originally dedicated to Sun. Cousens[4] has noted in this shrine some flanking posts of the back of a throne carved with small standing images of Sūrya in small niches. The doorway of the temple also gives the same indication. On the lintel, there is a figure of seated Sūrya just above a small figure of Gaṇeśa. The Sun-temple got converted into a Śaiva temple sometime between 1150 and 1200 A. D. ; probably because, by this time, Sun-worship had begun to decline in that area and Śaivism had captured the religious imagination of the people.

There are many ruins of ancient temple at Ter, situated (on the west bank of Terṇa river) about 30 miles east of Barri in Sholāpur district. The temples of Uttareśvara and Kāleśvara still exist; and there is also a temple of Trimūrti[5] on the lintel of which is combination of Śiva, Sūrya and Viṣṇu, known by their emblems, snake, lotus citron, and conch respectively. Cousens is of the opinion that this temple was originally dedicated to Sūrya alone, and was converted into a Trimūrti-temple when the concept arose that all the gods are different aspects of one and the same God. He came to this conclusion after getting two more figures, one representing Śiva and the other Viṣṇu[6], both of them leaning towards the central figure on the same doorway.

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1. Ibid, "Sagal Ins. of the Reign of Taila II, Śaka 902", verse 2. "May the god Suvarṇākshi lord of the three worlds, whose wondrous pair of blest lotus-feet is cesaelessly touched by the edges of jewelled diadems of demons, mortals and celestials, grant us welfare."

2. "Śaṅkara-Svayambhu-Suvarṇamahākṣideva Pādollasita, Ibid, verse 4, p. 3.

3. H.D. op. cit. Bhattacharya, p. 332.

4. A.V. Naik, NI. Ant. Vol. 9, (1947) 'Structural Architecture of Deccan', p. 257.

5. ASIAR.,(year 1902-3), 'Ter-Tagara', by Henry Cousens, p. 201.

6. Ibid, p. 202.

The tendency of worshipping all the main deities of sectarian Hinduism, brought also some change in the making of temples. This period gave rise to temples generally styled as Pañchāyatana temples. In such a temple, the supreme god of the locality was given a place in the main central sanctum and the other four gods of the main five sects of Hinduism were installed at four corners in different, but smaller shrines. There was a temple of this kind at Sinnar, in Nāsik district which was the capital of the Yādavas in the 12th C. A. D. Here, the principal deity Śiva is installed in the main sanctum of them ain temple. Four subordinate temples are dedicated to Sūrya[1], Pārbati, Gaṇeśa and Viṣṇu respectively. This temple was constructed sometime in the 12th C.A.D., when Śaivism had become the dominating cult of the region. Sun-worship had been relegated to a secondary position.

There was a centre of Sun-worship in Kolhāpur district also. The temple of Sun-god Khedāditya was quite famous in the 11th century A. D. in this region. A king, named Koditāmātya Maillappayya, belonging to the Silāhāras of the southern Kolhāpur, was the founder of a temple. The temple[2] was situated at modern Brahmapurī in that district and patronised by the Silāhāra Gandarāditya II who was an ardent devotee of the Sun-god. Another Sun-temple was situated at Kuṇḍipattan. The founder of the temple was Nimbadevarasa, a Mahāsāmanta of Gandārāditya II The temple was constructed about the S. S. 1058.[3]

A temple of Āditya (Sun-god) was constructed at Udumbermati which is Amarāvatī in Amarāvatī district, Berār. The patron of the temple was Kṛṣṇa I (S. 694).[4]

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1. A.V. Naik, NI. Ant. Vol. 9, (1947), 'Structural Architecture of the Deccan', p. 237.

2. EI. Vol. 23, No. 33;
See also Ins. No. 234, "In the list of the Ins. of the Deccan", in BDCRI. 9; See also NI. Ant. Vol. 9, (1947), Appendix, p. 323.

3. EI. Vol. 19, p. 30; Vide also Ins. No. 235, in the list of the inscriptions of the Deccan in BDCRI. 9; Also NI. Ant. Vol. 9, (1947); Appendix, p. 323, by AV. Naik.

4. EI. Vol. XIV, p. 123; Vide also Ins. no. 98, in the list of the Ins. of the Deccan" in BDCRI., 9; See also AV. Naik, NI. Ant. Vol. 9, (1947), Appendix p. 318.

Some inscriptions, discovered at Kulekumatghi and Malghan and recorded in the time of the Chālukyas ruling there, mention a gift made to the temple of Āditya, Sun-god. There were temples, dedicated to this god at both these places[1] (which have not been identified with certainty).

In the 8th century A. D., there was a famous temple of Sun-god in the vicinity of the town of Udumbaramati situated somewhere very near Bhandaka, Tehsil Waroda in the Chāndā district. Rāṣṭrakūta king Kṛṣṇa I, who was encamped at Nandi Puradvara, granted on the occasion of Sankrānti (23rd. June 772. A. D.) a village known as Naganpuri to the temple dedicated to the Āditya, i. e. Sun-god, called Bhattāraka[2], for its maintenance and the provioisn of the necessities required in the temple.

Sun-god is found depicted among the gods carved on the rear of the varandah of the cave No. 2 at Bādāmī. Rāhu[3] is sitting here between the Sun and the Moon.

A beautiful bronze-image of Revanta, son of the Sun, has been discovered at Tripurī[4] where people worshipped not only the Sun but also the members of his family.

ANDHRA PRADESH :—

Many centres of Sun-worship in Deccan were located also in the region which now comes within the States of Andhra Pradesh and Mysore. For centuries, it was a part of the country ruled by the Sātavāhanas who were followers of Brahmanical religion and probably well-disposed towards Sun-worship. The Sālaṅkāyanas, the people called 'Salakinai' by Ptolemy (A.D. 140), who ruled this part later on, were staunch sun-worshippers. Sun-god, under the name of Chitra-

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1. ASIAR. (1936-37), p. 109, 'Epigraphy, by Dr. N.P. Chakravarty.
2. Y.S. Sukthankar, EI., Vol. XIV, year (1917-18), p. 123, No. 6. 'Bhandaka Plates of Krishnaraja I, Saka 694.

"उदुम्बरमन्तिपत्तने कारितादित्यायतनभट्टारकाय"—

3. R.D. Bannerji, MASI. No. 25, "Bas-Reliefs of Bādāmī", p.23.
4. V.V. Mirashi, CII., Vol. IV, Pt. I, p. 161.

ratha was the tutelary[1] deity of their dynasty and a small mound at Pedvegi situated near Ellure is, at present, shown as the site of the ancient temple of Chitraratha-svāmin[2].

The temple of Sun-god, 'Sūrya Deo' at Arasavalli was constructed by the grandfather of Devendra Varman, son of Rajendra Varman of the eastern Kaliṅga kings of the earlier Gaṅga-Dynasty. Shalantri (a village, 15 miles west of Chicacole) plate of Devendra Varman informs us that he (Devendra Varman) made a gift of a village named 'Laya' free of all taxes to one Āditya Viṣṇu Śarman, son of Narain Bhaṭṭa of the Bharadvāja-Gotra on the day of solar eclipse in the year 799 A.D.[3]

Eastern Chālukyas were also devout worshippers of the Sun god. Pāṇḍaraṅga, a minister and general of Gunaga-Vijayāditya I (A.D. 844 to 888) of the Eastern Chālukya-line, gave certain lands to the Āditya[4]—Bhaṭāra i.e. the Sun-god, who was installed in a temple, situated at Dhamma-vurumbu, modern Dharmavaram, not far off from Andanki in the Ongale Tālukā of the Guntur district of Andhra Pradesh. This temple of the Sun was in good condition in the year 844-5 A.D. and needed some State-help for its maintenance.

Sun-worship prevailed, of old, in the Wārangal district of Andhra Pradesh. An inscription (dated S. 1084/1162-63 A.D.) found in the eastern part of Anamkoṇḍ, which is at a short distance to the north of Wāraṅgal, mentions[5] that king Rudradeva of the Kākatīya-dynasty set up at his capital of Anamakuṇḍpura, the gods—Rudra, Viṣṇu and Ravi and allotted a village, known as Matticheruvala, for the maintenance of their worship. The king paid due respect to

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1. Altekar, The Gupta Vakataka Age; Classical Age, p. 205; see also JAHRS. Vol. V, Part I, (1930), 'Two copper-plate Grants of the Sālaṅkāyanas of Veṅgī', ed. by K.V. Lakshman Rao,
"भागवतचित्ररथस्वामिपादानुध्यातर---" pp. 24-25.

2. K.V. Lakshman Rao, Vide also JAHRS, Ibid, Vol. XXIX, (1963-64). 'Sūrya Viṣṇu Worship in Andhra', by GR. Verma.

3. JAHRS. Vol. 18, (1947-48), 'The Shalantri plate Grants of Devendra verman', ed. by Mandev Narasimha, pp. 115-119.

4. EI. Vol. XIX, No. 47, pp. 272-5. 'The Addanki Stone Ins. of Pāndaranga, ed. by Late K.V. L Rao.

5. J.F. Fleet, I. Ant. Vol; XI, (1882), "Sanskrit and Old Kanarese Inscriptions', pp. 10 and 20.

all the three gods. Obviously, all these three sects of Hinduism flourished side by side and enjoyed royal favour.

There are also a few traces of Sun-worship in the Krishna district of the same State. In an inscription (incised after S.S. 1135), Sun[1] has been praised along with Śiva and Viṣṇu. In another inscription, Uṣā has also been eulogised.[2] Sun-God was also installed (in S. 889) along with other Hindu gods, at Kolagallu which is now a railway-station of the same name on the Guṇṭukal-Hubli section of the Madras and Southern Mahārāṣṭra Railway.[3] In an inscription, engraved on the pillar at the eastern entrance of the Dharmaliṅgeśvara temple at Panchadharala in the Vizagāpatam district, the Sun-god, named Bhānu, has been mentioned along with his son Manu.[4]

MYSORE :—

A temple of the Sun-god Āditya-Bhaṭāra existed at Elamvalli[5] which is now identified with modern Mantrawadi, Bankpur Tālukā, Dhārwār district, in the State of Mysore. But it is difficult to make any statement about the date and patronage of the temple, because nothing is known in detail about it. A small shrine dedicated to the Sun-god, has also been reported as situated in front of the temple of Arkeśvara at Vijaypur in Mysore[6] State. Originally the Arkeśvara temple might have been dedicated to Sūrya, as 'Arka' means Sūrya, though at present it is a temple of Śiva. The figure of Sūrya, installed in the small shrine, holds two lotus flowers,

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1. EI. Vol. V, (1898) Ins. No. 17, 'Chebralu Ins. of Jaya', Verse 5, ed. by E. Hultzsch, p. 144.

2. EI., Vol. III No. 15, "Gaṇapeśvaram Ins. of the Time of Ganapati, S3. 1153/i.e. 1231 AD". by E. Hultzch, p. 91.

3. The information for the installation of the god comes from an inscription of the Rāṣṭrakūta king Khottiga, dated Śaka 889. The god was installed by an ascetic Gadādhara of Sāṇḍilyagotra, who constructed also a tank there. EI. Vol. 21, (1959-60) Ins. No. 40, p. 265.

4. EI. Vol. XIX, Panchadharal Pillar Ins. of the Konking Chada III, Śaka, 1325, p. 155.

5. EI. Vol. 7, 201, See also Ins. No. 130 in the list of the Inscriptions of the Deccan' in BDCRI. 9; also NI. Ant. Vol. 9 (1947) Appendix p. 319.

6. R. Narasumhachar, MSJ , Vol. 3, (1911-12), p. 107.

in both hands, and is attended by two female figures, armed with bows and arrows.

MADRAS :—

In the extreme south, that is, the region which is now included in the States of Madras and Kerala, early temples dedicated to Sun-god have not been found in any large number. But in the inscriptions of the eighth and the ninth centuries A.D., solar temples (Āditya-Gṛhas), situated in the northern part of the old Madras Presidency are referred to.[1]

There is a Sūrya-image carved on the backwall, along with other Hindu gods and goddesses, in a temple at Trichinopolly, perhaps erected in the 13th century A.D. The Sun-god is shown having four arms and a large halo at the back of his head.[2] A Chaturmukha-mūrti in which Sun-god is shown along with Brahmā, Viṣṇu and Maheśvara has been found at Chidambaram.[3]

KERALA :—

Tinnevelly district of the State of Kerala was a centre of Sun-worhip, and some rulers of the Pāṇḍya-dynasty seem to have been devout Sun-worshippers. As proved by an inscription found on the wall of the Chakkaliṅga-temple, which registers the gift of a sheep by a lady, named Tuḍaruru for maintaining a perpetual lamp in the temple of the god Āditya Bhaṭāra,[4] there was a sun-temple at Ukkirankoṭṭai, a village in the Tinnevelly Tālukā of the same district. The inscription was recorded in the time of Pāṇḍya king Sadaya-Māraṇa who has been identified with the Pāṇḍya king

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1. H D. Bhattacharya, op. cit. p. 323.
2. A.H. Longhurst, MASI., No. 33, op. cit. p. 49.

According to Venkayya, certain ruler of the Gahadawāla-dynasty of Kannauja (northern India) proposed to make a grant to a Sun-temple at Gaṅga-koṇḍa-Cholapuram, the ancient Chola-capital in Trichinopolly district. (V. Venkayya, ASIAR, 1907-8, p. 228.)

3. I. Ant. Vol. 54, (1925), p. 170. Chidambaram also has a Sun-temple.
4. EI. Vol. 23, (1935-36). Ins. No. 45. 'Four Pandya Records from Ukkirankittai', Ed. by A.S. Ramanath Ayyar, p. 283.

Rāyasimha[1] III. The temple has also been referred to as Vaikartanālaya in the Sanskrit version of the same endowment.[2] This temple was in good state in the tenth century A.D., and remained for a few centuries a strong centre of Sun-worship in the south. But when the popularity of Sun-worship declined and the temple fell into derepairs, followers of Śiva, who were now predominant in the locality, probably utilised material of the Sūrya-temple[3] for building a temple of Śiva.

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1. ASIAR., (1936-37), p. 74. "Some Prehistoric Sites in the Rammanad and Tinnevilley Districts" by Rao Bahadur CR. Krishnamacharey.

2. EI. Vol 23, (1935-36). Record B. of the same Inscription, p. 286.

3. Ibid. See fn, p. 283.

Appendix-A

(SOME ICONOGRAPHIC TEXTS)

(१) बृहत्संहिता

आदित्यः

नासाललाटजङ्घोरुगण्डवक्षांसि चोन्नतानि रवेः ।
कुर्यादुदीच्यवेषं गूढं पादादुरो यावत् ॥४६॥
बिभ्राणः स्वकररुहे बाहुभ्यां पङ्कजे मुकुटधारी ।
कुण्डलभूषितवदनः प्रलम्बहारो वियद्गवृतः ॥४७॥
कमलोदरद्युतिमुखः कञ्चुकगुप्तः स्मितप्रसन्नमुखः ।
रत्नोज्ज्वलप्रभामण्डलश्च कर्तुः शुभकरोऽर्कः ॥४८॥
सौम्या तु हस्तमात्रा वसुदा हस्तद्वयोच्छ्रिता प्रतिमा ।
क्षेमसुभिक्षाय भवेत् त्रिचतुर्हस्तप्रमाणा या ॥४९॥
नृपभयमत्यङ्गायां हीनाङ्गायामकल्यता कर्तुः ।
शातोर्यां क्षुद्भयमर्थविनाशः कृशाङ्गायाम् ॥५०॥
मरणं तु सक्षतायां शस्त्रनिपातेन निर्दिशेत् कर्तुः ।
वामावनता पत्नीं दक्षिणविनता हिनस्त्यायुः ॥५१॥
अन्धत्वमूर्ध्वदृष्ट्या करोति चिन्तामधोमुखी दृष्टिः ।
सर्वप्रतिमास्वेवं शुभाशुभं भास्करोक्तसमम् ॥५२॥

Ch. LVII.

रेवन्तः

रेवन्तोऽश्वारूढो मृगयाक्रीडादिपरिवारः

Ch. LVIII. 56.

(२) अंशुमद्भेदागम

द्वादशादित्यः

द्विभुजाः पद्महस्ताश्च रक्तपद्मासने स्थिताः ।
रक्तमण्डलसंयुक्ताः करण्डमुकुटान्विताः ॥
रक्ताम्बरधरास्सर्वे सर्वाभरणभूषिताः ।

छन्नवीरसमायुक्ता भास्करा द्वादशा इमे ॥
वैवस्वतो विवस्वांश्च मार्तण्डो भास्करो रविः ।
लोकप्रकाशकश्चैव लोकसाक्षी त्रिविक्रमः ॥
आदित्यश्च तथा सूर्य्यः अंशुमांश्च दिवाकरः ।
एते वै द्वादशादित्याश्चोत्तरादिक्रमास्थिताः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ।)

सोमः

सोमस्सिहांसनासीनः कुन्दशङ्खसमद्युतिः ।
प्रभामण्डलसंयुक्तो द्विभुजस्सौम्यवक्त्रकः ॥
आसीनो वा स्थितो वापि कुमुदोज्ज्वलकरः ।
हेमयज्ञोपवीताङ्गस्सर्वाभरणभूषितः ॥
शुक्लवस्त्रधरश्शान्तस्सर्वपुष्पैरलङ्कृतः ।
सोम एवं समाख्यातः क्षेत्रपालस्तथोच्यते ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले)

शनैश्चरः

शनैश्चरः कृष्णवर्णो द्विभुजस्सितवाससा ।
करण्डमुकुटोपेतस्सर्वाभरणभूषणः ॥
दण्डं दक्षिणहस्ते तु वरदं वाममुच्यते ।
स्थानकं पद्मपीठे तु शुक्लवस्त्रधरश्शुचिः ॥
ईषत्पङ्गुरिव स्थाने ईषद्ध्रस्वतनुः स्मृतः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले)

(३) सुप्रभेदागम

द्वादशादित्यः

अदितेः पुत्रभावत्वादादित्यस्यति[1] चोच्यते ।
ईश्वरस्यार्धभागे तु जगश्चक्षुरिति[2] स्मृतः ॥
द्विभुजं पद्महस्तं तु रक्तवर्णं सुरूपकम् ।

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१. 'स्त्विति' इति भवितव्यम् ।
२. 'जगच्चक्षु' रिति स्यात् ।

करण्डमुकुटोपेतं सर्वाभरणभूषितम् ।।
मुकुटद्विगुणं तारं प्रभामण्डलमध्यमम् ।
उषाश्च प्रत्युषा देवी सव्यासव्ये तु संस्थितः[1] ।।
अरुणं चाग्रतः कृत्वा पङ्कजे[2] तत्स्वरूपकम् ।
सप्ताश्वरथमध्यस्थं भास्वर पापनाशनम् ।।
रक्तपद्मासनस्थं हि आसनं तमकल्पयेत् ।
पूर्वोक्तविधिना सर्वमादित्यं परिकल्पयेत् ।।

(सुप्रभेदागमे एकोनपञ्चाशत्तमपटले)

अर्यमा चेन्द्रवरुणौ पूषा विष्णुभगस्तथा ।
अजघन्यो जघन्यश्च मित्रो धाता इति स्मृताः ।।
विवस्वांश्चैव पर्जन्यस्त्वादित्या द्वादश स्मृताः ।
द्विभुजाः पद्महस्ताश्च रक्तपद्मासने स्थिताः ।।
रश्मिमण्डलसंयुक्तास्सुरक्ताः लोकनायकाः ।

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले)

(४) शिल्परत्न

आदित्यः

रक्तवर्णो महतेजा द्विबाहुः पद्मभृद्रविः ।
सप्तभिस्तुरगैर्युक्ते सर्वरज्जुसमन्विते ।।
एकचक्रे रथे तिष्ठन्पादाक्रान्तसरोरुहः ।
माणिक्यकुण्डलोपेतः पद्मरागकिरीटकः ।।
रक्ताम्बरधरो रम्यस्सुव्यक्ताङ्गो मनोहरः ।
अनूरुसारथिः कार्यः प्रतिहारौ च पार्श्वयोः ।।
मण्डलपिङ्गलनामानौ[3] खड्गखेटकधारिणौ ।।

(शिल्परत्ने पञ्चविंशाध्याये)

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१. 'संस्थिते' इति भवितव्यम् ।
२. 'पङ्गुवत्' इ भवितव्यम् ।
३. पादोऽस्मिन्नधिकाक्षरः । मत्स्यपुराणवचने दण्डपिङ्गलाख्यपुरुषद्वयस्य सूर्य-पार्श्ववर्तित्वकथनाद् अत्र 'दण्डपिंगलनामानौ' इति भवितव्यम् ।

सोमः

चन्द्रश्चित्रे विधातव्यश्श्वेताम्बरसमावृतः ।
दशश्वेताश्वसंयुक्तमारुढं स्यन्दनं शुभम् ॥
द्विभुजं दक्षिणे पाणौ गदां बिभ्रत्पृथूदरीम् ।
वामस्तु वरदो हस्तश्शशाङ्कस्य निरुच्यते ॥

(शिल्परत्ने पञ्चविंशाध्याये)

भौमः

धरापुत्रस्य वक्ष्यामि लक्षणं चित्रकर्मणि ।
चतुर्भुजो मेषगमश्चाङ्गारकसमद्युतिः ॥
दक्षिणं तद्वरं हस्तं वरदं परिकल्पयेत् ।
ऊर्ध्वं शक्तिसमायुक्तं वामौ शुक्लगदाधरौ ॥

(शिल्परत्ने पञ्चविंशाध्याये)

बुधः

सिंहारूढं संप्रवक्ष्ये कर्णिकारसमप्रभम् ।
पीतमाल्याम्बरधरं स्वर्णभूषाविभूषितम् ॥
वरदं खड्गसंयुक्तं खेटकेन समन्वितम् ।
गदया च समायुक्तं बिभ्राणं दोश्चतुष्टयम् ।
एवं लिखेच्चन्द्रसूनुं बुधं ग्रहपतिं शुभम् ॥

(शिल्परत्ने पञ्चविंशाध्याये)

देवगुरुशुक्रौ

ततो देवगुरुर्लेख्यश्शुक्रश्च भृगुनन्दनः ।
चतुर्भिर्बाहुभिर्युक्तश्चित्रकर्मविशारदैः ॥
वरदौ साक्षसूत्रौ च कमण्डलुधरौ तथा ।
दण्डिनौ च तथा बाहौ बिभ्राणौ परिकल्पयेत् ॥

(शिल्परत्ने पञ्चविंशाध्याये)

राहुः

सिंहासनगतं राहुं करालवदनं लिखेत् ।
वरदं खड्गसंयुक्तं खेटशूलधरं क्रमात् ॥

(शिल्परत्ने पञ्चविंशाध्याये)

केतुः

धूम्रा द्विबाहवस्सर्वे वरदाश्च गदाधराः ।
गृध्रपृष्ठसमारूढा लेखनीयास्तु केतवः ॥
गृध्राः किरीटिनः कार्या नवतालप्रमाणकाः ।
रक्तकुण्डलकेयूरहाराभरणभूषिताः ॥

(शिल्परत्ने पञ्चविंशाध्याये)

(५) विश्वकर्मशास्त्र

द्वादशादित्याः

शृणु वत्स प्रवक्ष्यामि सूर्यभेदांस्तु ते जय !
यावत्प्रकाशकस्सूर्यो[1] जायते मूर्तिभिर्यथा ॥
दक्षिणे पौष्करो माला करे वामे कमण्डलुः ।
पद्माभ्यां शोभितकरा सा धात्री प्रथमा स्मृता ॥
शूलं वामकरे चाख्या दक्षिणे सोम एव च ।
मैत्री नाम त्रिनयना कुशेशयविभूषिता ॥
प्रथमे तु करे चक्रं तथा वामे च कौमुदी ।
मूर्तिराममणी ज्ञेया सपद्मैः पाणिपल्लवैः ॥
अक्षमालाकरे सव्ये चक्रं वामे प्रतिष्ठितम् ॥
सा मूर्ती रौद्री ज्ञातव्या प्रधाना पद्मभूषिता ॥
चक्रं तु दक्षिणे यस्या वामे पाशस्सुशोभनः ।
सा वारुणी भवेन्मूर्तिः पद्मव्यग्रकरद्वया ॥
कमण्डलुर्दक्षिणतो माला चाक्षमयी भवेत् ।
सा भवेत्सम्मता सूर्यमूर्तिः पद्मविभूषिता ॥
यस्या दक्षिणतश्शूलं वामहस्ते सुदर्शनः ।
भगमूर्तिस्समाख्याता पद्महस्ता शुभा जय ! ॥
अथ वामकरे माला त्रिशूलं दक्षिणे स्मृतम् ।
विज्ञस्त्वन्मूर्तिरेषा स्यात्पद्मलांछनलक्षिता ॥
पूषाख्यस्य भवेन्मूर्तिर्द्विभुजा पद्मलाञ्छिता ।
सर्वपापहरा ज्ञेया सर्वलक्षणलक्षिता ॥
दक्षिणे तु गदा यस्या वामे चैव सुदर्शनः ।

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१. 'जगत्प्रकाशकः' इति स्यात् ।

पद्मव्यग्रा तु सावित्री मूर्तिस्सर्वार्थसाधनी ।।
सूत्रं च दक्षिणे हस्ते वामे होमजकालिकाम् ।
मूर्तिस्त्वाष्ट्री भवेत्सा स्यात्पद्मरुद्धकरद्वया ।।
सुदर्शनकरा सव्ये पद्महस्ता तु वामतः ।
एषा स्याद् द्वादशी मूर्तिर्विष्णोरमिततेजसः ।।
धाता मित्रोऽर्यमा रुद्रो वरुणस्सूर्य एव च ।
भगो विवस्वान्पूषा च सविता दशमस्मृतः ।।
एकादशस्तथा त्वष्टा विष्णुर्द्वादश उच्यते ।

(विश्वकर्मशास्त्रे)

केतुः

भौमवच्च तथा रूपं केतोः कार्यं विजानता ।
केवलं चास्य कर्तव्या दश राजतुरंङ्गमाः ।।

(विश्वकर्मशास्त्रे)

(६) पूर्वकरणागम

द्वादशादित्याः

एकचक्रसस ताश्वससारथिमहारथम् ।
कृत्वा तु स्थापयेत्सूर्यं पुरुषाकृतिरूपिणम् ।।
तदर्धं वामतश्श्यामं नारीरूपसमन्वितम् ।
कृत्वा तु स्थापयेत्सम्यक् सर्वाभरणभूषितम् ।।
आकुञ्चितसुकेशास्तु[1] प्रभामण्डलसंयुतम् ।
मुकुटं वा विधातव्यमन्यत्सर्वं सुमण्डलम् ।।
हस्तद्वयलसत्पद्मं कञ्चुकाञ्चितविग्रहम् ।
एकवस्त्रं द्विदोर्दण्डं स्कन्धे सक्तकराम्बुजम् ।।
रथोपेतं विना वाथ केवलं पद्मसंस्थितम् ।
पादौ सखेटकौ[2] तस्य स्थिरं पद्मासने स्थितम् ।।
जातिहिङ्गल्यवर्णस्था[3] (?) संस्थाप्यां[3] सूर्यमण्डलम् ।

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१. सुकेशं त्विति भवितव्यम् ।
२. 'सकटकौ' इति भवितव्यम्
३. 'संस्थाप्यम्' इति भवितव्यम् ।।

वैकर्तनो विवस्वांश्च मार्तण्डो भास्करो रविः ।।
लोकप्रकाशकश्चैव लोकसाक्षी त्रिविक्रमः ।
आदित्यश्च तथा सूर्यः अंशुमांश्च दिवाकरः ।।
एते वै द्वादशादित्या एवमाकृतिरुच्यते ।
द्विभुजाश्च द्विनेत्राश्च पद्मस्थाः पद्महस्तकाः ।।
रक्ताम्बरसुवर्णाश्च प्रभामण्डलमण्डिताः ।
उपवीतसमायुक्तास्सर्वाभरणभूषिताः ।।
आदित्याकृतिरेवं तु चन्द्राकृतिरथोच्यते ।।

(पूर्वकरणागमे त्रयोदशपटले)

सोमः

चित्रसिंहासनासीनः कुन्दस्फटिकसन्निभः ।
प्रभामण्डलसंयुक्तो द्विबाहुश्च द्विनेत्रकः ।।
आसीनो वा स्थितो वापि कुमुदप्रज्वलत्करः ।
तस्य दक्षिणभागे तु रोहिणी द्विभुजान्विता ।।
सस्याङ्कुरनिभाङ्गा स्याद्राजीवसमलोचना ।
चन्द्राकृतिस्समाख्याता स्कन्दस्याकृतिरुच्यते ।।

(पूर्वकरणागमे त्रयोदशपटले)

(७) रूपमण्डन

आदित्यः

सर्वलक्षणसंयुक्तं सर्वाभरणभूषितम् ।
द्विभुजं चैकववक्त्रं च श्वेतपङ्कजधृत्करम् ।।
वर्तुलं तेजसो बिम्बं मध्यस्थं रक्तवाससम् ।
आदित्यस्य त्विदं रूपं कुर्यात्पापप्रणाशनम् ।।

(रूपमण्डने)

नवग्रहः

श्वेतस्सोमः कुजो रक्तो बुधः पीतो गुरुस्तथा ।
शुक्रश्श्वेतश्शनिः कृष्णो राहुर्धूम्रास्तु केतवः ।।
पद्महस्तो भवेत्सोमः कुजे दण्डः कमण्डलुः ।
योगासनो बुधो देवो गुरौ चाक्षकमण्डलम् ।
अक्षः कमण्डलुश्शुक्रे शनौ दण्डकमण्डलम् ।

अर्धकायस्थितो राहुः केतुः करपटाकृतिः ।।
सप्ताश्वरथ आदित्यश्चन्द्रो दशहरास्थितः ।।
मङ्गलो मेषमारूढो बुधस्सर्पासनस्थितः ।।
हंसारूढं गुहं विद्याद् भेकारूढं च भार्गवम् ।
शनिंच महिषारूढं राहुं कुण्डस्य मध्यगम् ।।
सर्पपुच्छाकृतिं केतुं शनिं दष्ट्राकरालितम् ।
ग्रहाः किरीटिनः कार्या रत्नकुण्डलशोभिताः ।
सूर्यस्यायतने स्थाप्या वह्निकोणादितः क्रमात् ।
कुजो जीवस्तमश्शुक्रः केतवः सशनिश्शशी ।।

(रूपमण्डने)

आदित्यप्रतिहाराः

तर्जन्यंशुताम्रचूडदण्डैर्दण्डी तु वामतः ।
तर्जनीशक्तिकिरणदण्डैस्स्यात्पिङ्गलः परः ।।
द्वे तर्जन्यौ वज्रदण्डावानन्दो वामगो दधत् ।
तर्जनीदण्डापसव्ये विचित्रो दक्षिणे स्थितः ।।
द्वे तर्जन्यौ पद्मदण्डौ चित्रो धत्ते स वामतः ।
तर्जनीदण्डापसव्ये विचित्रो दक्षिणे स्थितः ।।
तर्जन्यौ किरणं दण्डं किरणाक्षस्तु धारयेत् ।
तर्जनीदण्डापसव्ये प्रतीहारस्सुलोचनः ।।
चतुर्द्वरिषु संस्थाप्या दिशास्वेते प्रदक्षिणम् ।।

(रूपमण्डने)

(८) विश्वकर्मावतारशास्त्र

आदित्यः

एकचक्ररथो दिव्यस्ताक्ष्यर्यानुजसुसारथिः ।
तुरगैः सप्तभिर्युक्तः ऊद्ध्वंस्तमस्थितो रविः ।।
बृहद्वक्षाः सुरक्तश्च सुलावण्यो कुमुद् यथा ।
सहस्रांशुर्महातेजो मणिकुण्डलमंडितः ।
.....कवच्छन्नविग्रहः ।
सनालपद्मराजीवे बिभ्रत् स्कन्धे करे क्रमात् ।।

(विश्वकर्मावतारशास्त्रे)
ch. 28, V. 51-53 etc.

(९) विश्वकर्माशिल्प

आदित्यः

एकचक्रः ससप्ताश्वः पद्मगर्भदलद्युतिः ।
सप्ताश्वरथसंस्थाश्च द्विभुजश्च सदागतिः ॥

(विश्वकर्माशिल्प)

(१०) मानसोल्लास

सूर्यः

रक्तवर्णो महातेजा द्विबाहुः पद्मभृद्विः ॥८१९॥
सप्तभिस्तुरगैर्युक्ते सप्तरज्जुसमन्विते ।
एकचक्रे रथे तिष्ठन्पादाक्रान्तसरोरुहः ॥८२०॥
माणिक्यकुण्डलोदारः पद्मरागकिरीटकः ।
रक्ताम्बरधरो रम्यः सुव्यक्ताङ्गो मनोहरः ॥८२१॥
पादौ तस्य प्रकर्त्तव्यौ सुमहत्तेजसावृतौ।
अनूरुः सारथिः कार्यः प्रतिहारौ च पार्श्वयोः ॥८२२॥
दण्डपिङ्गलनामानौ खड्गखेटकधारिणौ ।
धाता च लेखनीहस्तो जगत्कर्मविलेखकः ॥८२३॥
कार्यो भानुसमीपस्थश्चित्रकर्मविशारदैः ।

—इति सूर्यमूर्तिः

चन्द्रः—

चन्द्रश्चित्रे विधातव्यः श्वेतः श्वेताम्बरावृतः ॥८२४॥
दशश्वेताश्वसंयुक्तमारूढः स्यन्दनं शुभम् ।
द्विभुजो दक्षिणे पाणौ गदां बिभ्रत्पृषोदरीम् ॥८२५॥
वामस्तु वरदो हस्तः शशाङ्कस्य निरूप्यते ।

—इति चन्द्रमूर्तिः

भौमः—

धरापुत्रस्य वक्ष्यामि लक्षणं चित्रकर्मणि ॥८२६॥
चतुर्भुजो मेषगमश्चाङ्गारसदृशद्युतिः ।
दक्षिणं त्वर्द्धगं हस्तं वरदं परिकल्पयेत् ॥८२७॥
ऊर्ध्वं शक्तिसमायुक्तं वामौ शूलगदाधरौ ।

—इति भौममूर्तिः

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1. Manasollasa, by Someśvara, Vol. II(Gaekwad's Oriental Series, Vol. No LXXXIV. 1939) pp. 71-73 (See verses 819-835)

बुधः—

सिंहारूढं बुधं वक्ष्ये कर्णिकारसमप्रभम् ॥८२८॥
पीतमाल्याम्बरधरं स्वर्णभूषाविभूषितम् ।
वरदं खड्गसंयुक्तं खेटकेन समन्वितम् ॥८२९॥
गदया च समायुक्तं बिभ्राणं दोश्चतुष्टयम् ।

इति बुधमूर्तिः ।

गुरुशुक्रौ—

पीतो देवगुरुर्लेख्यः शुभ्रश्च भृगुनन्दनः ॥८३०॥
चतुर्भिर्बाहुभिर्युक्तश्चित्रकर्मविशारदैः ।
वरदौ साक्षसूत्रौ च कमण्डलुधरौ तथा ॥८३१॥
दण्डिनौ च तथा बाहू बिभ्राणौ परिकल्पयेत् ।

इति गुरुशुक्रमूर्तीं ।

शनिः—

सौरिं नीलसमाभासं गृध्रारूढं चतुर्भुजम् ॥८३२॥
वरदं बाणसंयुक्तं चापशूलधरं लिखेत् ।

इति शनिमूर्तिः

राहुः—

सिंहासनगतं राहुं करालवदनं लिखेत् ॥८३३॥
वरदं खड्गसंयुक्तं खेटशूलधरं क्रमात् ।

इति राहुमूर्तिः

केतुः—

धूम्रादिबाहवः सर्वे वरदाश्च गदाधराः ॥८३४॥
गृध्रपृष्ठसमारुढा लेखनीयास्तु केतवः ।
ग्रहाः किरीटिनः कार्या नत्रतालप्रमाणतः ॥८३५॥[1]

इति केतुमूर्तिः

(११) THE PURĀṆAS

(१) अग्निपुराण

आदित्यः—

ससप्ताश्वे एकचक्रे रथे सूर्यो द्विपद्मधृक् ।
मषीभाजनलेखिन्यौ बिभ्रत्कुण्डी तु दक्षिणे ॥

वामे तु पिङ्गलो द्वारि दण्डभृत्स रवेर्गणः ।
बालव्यजनधारिण्यौ पार्श्वे राज्ञी च निष्प्रभा[2] ।
अथवाश्वसमारूढः कार्य एकस्तु भास्करः ॥

ग्रहः—

तेजश्चण्डो महावक्त्रो द्विभुजः पद्मखड्गभृत् ।
कुण्डिकाजप्यमालीन्दुः कुजश्शक्त्यक्षमालिकः ॥
बुधश्चापाक्षपाणिस्स्याज्जीवः कुण्ड्यक्षमालिकः ।
शुक्रः कुण्ड्यक्षमाली स्यात्किङ्किणीसूत्रवाञ्छविः ॥
अर्धचन्द्रधरो राहुः केतुः खड्गी च दीपभृत् ॥

(अग्नि पु० ५१ अ०)

(२) मत्स्यपुराण

सूर्यः—

प्रभाकरस्य प्रतिमामिदानीं शृणुत द्विजाः ।
रथस्थं कारयेद्देवं पद्महस्तं सुलोचनम् ॥
सप्ताश्वञ्चैकचक्रं च रथं तस्य प्रकल्पयेत् ।
मुकुटेन विचित्रेण पद्मगर्भसमप्रभम् ॥
नानाभरणभूषाभ्यां भुजाभ्यां धृतपुष्करम् ।
स्कन्धस्थे पुष्करे द्वे तु लीलयैव धृते सदा ॥
चौलकच्छन्नवपुषं क्वचिच्चित्रेषु दर्शयेत् ।
वस्त्रयुग्मसमोपेतं चरणौ तेजसावृतौ ॥
प्रतिहारौ च कर्तव्यौ पार्श्वयोर्दण्डपिङ्गलौ ।
कर्तव्यौ खड्गहस्तौ तौ पार्श्वयोः पुरुषावुभौ ॥
लेखनीकृतहस्तं च पार्श्वे धातारमव्ययम् ।
नानादेवगणैर्युक्तं एवं कुर्याद् दिवाकरम् ॥
अरुणः सारथिश्चास्य पद्मिनीपत्रसन्निभः ।
अश्वौ सुवलयग्रीवावन्तस्थौ तस्य पार्श्वयोः ।
भुजङ्गरज्जुभिर्बद्धाः सप्ताश्वा रश्मिसंयुताः ।
पद्मस्थं वाहनस्थं वा पद्महस्तं प्रकल्पयेत् ॥

(अध्याय २६१, श्लोक १-८)

सोमः--

चन्द्रश्श्वेतवपुः कार्यश्श्वेताम्बरधरः प्रभुः ।
चतुर्बाहुर्महातेजास्सर्वाभरणभूषितः ।
कुमुदौ च सितौ कार्यौ तस्य देवस्य हस्तयोः ।
कान्तिर्मूर्तिमती कार्या तस्य पार्श्वे तु दक्षिणे ॥
वामे शोभा तथा कार्या रूपेणाप्रतिमा भुवि ।
चिह्नं तथास्य सिंहाङ्कं वामपार्श्वेऽर्कवद् भवेत् ॥
दशाश्वे च रथे कार्या द्विचक्रे वरसारथौ ॥

भौमः--

भौमोऽग्नितुल्यः कर्तव्यस्त्वष्टाश्वे काञ्चने रथे ।

(मत्स्यपुराणे)

(३) विष्णुधर्मोत्तरपुराणम्

आदित्यः--

रविः कार्यः शुभश्मश्रुः सिन्दूराभरणप्रभः ।
सुदीप्तवेशः स्वाकारः सर्वाभरणसंयुतः ॥२॥
चतुर्बाहुर्महातेजाः कवचेनाभिसंवृतः ।
कर्तव्या रशना चास्य या वियाङ्गेति संज्ञिता ॥३॥
रश्मयस्तस्य कर्तव्या वामदक्षिणहस्तयोः ।
ऊर्ध्वस्रग्दामसंस्थानाः सर्वपुष्पाञ्चिताः शुभाः ॥४॥
सुरूपरूपः स्वाकारो दण्डी कार्योऽस्य वामतः ।
दक्षिणे पिंगलो भागे कर्तव्यश्चातिपिंगलः ॥५॥
उद्दीप्तवेशौ कर्तव्यौ तावुभावपि यादव !
तयोर्मूर्धनि विन्यस्तौ करौ कार्यौ विभावसोः ॥६॥
लेखनीपत्रककरः कार्यो भवति पिंगलः ।
चर्मशूलधरो देवस्तथा यत्नाद्विधीयते ॥७॥
सिंहो ध्वजश्च कर्तव्यस्तथा सूर्यस्य वामतः ।
चत्वारश्चास्य कर्तव्यास्तनयास्तस्य पार्श्वयोः ॥८॥
रेवन्तश्च यमश्चैव मनुद्वितयमेव च ।
ग्रहराजो रविः कार्यो ग्रहैर्वापरिवारितः ॥९॥
राज्ञी च निक्षुभाच्छाया तथा देवी सुवर्चसा ।

चतस्रश्चास्य कर्तव्याः पत्न्यश्च परिपार्श्वयोः ॥१०॥
एकचक्रेऽथ सप्ताश्वे षड्रेखाङ्के रथोत्तमे ।
उपविष्टस्तु कर्तव्यो देवो वारुणसारथिः ॥११॥
गायत्र्युष्णिगनुष्टुप् च बृहती पंक्तिरेव च ।
त्रिष्टुप् च जगती सप्त छन्दांस्यर्करथे हयाः ॥१२॥
रश्मिभिः करसंस्थस्तु धारयत्यखिलं जगत् ।
सिंहो ध्वजगतश्चास्य साक्षाद्धर्मः प्रकीर्तितः ॥१३॥
रशनास्थं जगत्सर्वं देवो धारयते तथा ।
राज्ञी भूनिक्षुभाद्याश्चच्छाया छाया प्रकीर्तिता ॥१४॥
प्रभा सुवर्चसा प्रोक्तास्तस्य देवस्य पत्नयः ।
रक्तवर्णः स भगवान्स्तेजसां धामकारणात् ॥१५॥
असह्यतेजोधारित्वाद्गूढगात्रस्तथैव च ।
एवं सर्वमयं धाम सूर्य एव प्रकीर्तितः ॥१६॥
रूपं तथैतद्दिवसस्य भर्तुर्मयेरितं सर्वजगन्मयस्य ।
तेजोनिधानस्य परोज्ज्वलस्य सर्वाधिनाथस्य सनातनस्य ॥१७॥

(वि० ध० पु० खण्ड ३, अध्याय ६७)

ग्रहाः

श्वेतश्श्वेताम्बरधरश्श्वेताश्वश्श्वेतभूषणः ।
गदापाणिर्द्विबाहुश्च कर्तव्यो वरदश्शशी ॥
रक्तमाल्याम्बरधरशक्तिशूलगदाधरः ।
चतुर्भुजो मेषगमो वरदस्स्याद्धरासुतः ॥
विष्णुतुल्यो बुधः कार्यो भौमतुल्ये तथा रथे ।
तप्तजाम्बूनदाकारा द्विभुजश्च बृहस्पतिः ।
पुस्तकं चाक्षमालां च करयोस्तस्य कारयेत् ॥
सर्वाभरणयुक्तश्च तथा पीताम्बरो गुहः ।
अष्टाश्वे काञ्चने दिव्ये रथे दृष्टिमनोरमे ॥
शुक्रश्श्वेतवपुः कार्यश्श्वेताम्बरधरस्तथा ।
द्वौ करौ कथितौ तस्य निधिपुस्तकसंयुतौ ॥
दशाश्वे वा रथे कार्यो राजते भृगुनन्दनः ॥

कृष्णवासास्तथा कृष्णश्शनिः कार्यो सितानन: ।
दण्डाक्षमालासंयुक्त: करद्वितयभूषण: ।।
काष्णायसे रथे कार्यस्तथैवाष्टतुरङ्गमे ।
रौप्ये रथे तथाष्टाश्वे राहुः कार्यो विचक्षणैः ।
कम्बलं पुस्तकं कार्यं भुजेनैकेन संयुतम् ।।
करमेकं तु कुर्याच्च शस्यशून्यं[1] तु दक्षिणम् ।

(विष्णुधर्मोत्तर पुराण)

(४) पद्मपुराण

आदित्यः

रूपं चाप्रतिमं चक्रे त्वष्टा पद्मामृते महत् ।
न शशाकाथ तं द्रष्टुं पादरूपं रवेः पुनः ।।६५।।
अद्यापि च रवेः पादौ न कश्चित्कारयेत् क्वचित् ।
यः करोति स पापिष्ठां गतिं प्राप्नोति निन्दिताम् ।।६६।।
कुष्ठरोगमवाप्नोति लोकेऽस्मिन्दुःखसंयुतम् ।
तस्माच्च धर्मकामार्थी चित्रेष्वायतनेषु च ।।६७।।
न क्वचित्कारयेत् पादौ देवदेवस्य धीमतः ।।६८।।

(प० पु०, सृ० खण्ड, अ० ८)

(५) ब्रह्मपुराण

आदित्यः

आजानुलिखितश्चासौ निपुणं विश्वकर्मणा ।
नाभ्यनन्दत्तु लिखनं ततस्तेनावतारितः ।।१०६।।
न तु निर्भर्त्सितं रूपं तेजसो हननेन तु ।
कान्तात्कान्ततरं रूपमधिकं शुशुभे ततः ।।१०७।।

(ब्रह्मपु०, अध्याय ३२)

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१. 'शस्त्रशून्यम्' इति स्यात् ।

(६) साम्बपुराण

आदित्यः

आजानुलिखितश्चासौ सुरासुरमहोरगैः ।
नाभ्यनन्दत्स लिखनं ततस्तेनावतारितः ॥२०॥
ततः प्रभृति देवस्य चरणौ नित्यसंवृतौ ।
पापय(?) हृदयं चैव युक्ततेजोऽभवत्ततः ॥२१॥
(साम्बपुराण अ० १५)

अतः परं प्रवक्ष्यामि प्रतिमालक्षणं क्रमात् ।
एकहस्ता द्विहस्ता च त्रिहस्ता वा प्रमाणतः ॥१॥
तथा सार्द्धत्रिहस्ता वा सवितुः प्रतिमा शुभा ।
एकहस्ता भवेत्सौम्या द्विहस्ता धनधान्यदा ॥२॥
त्रिहस्ता प्रतिमा भानोः सर्वकामप्रदा स्मृता ।
साद्धंत्रितयहस्ता तु सुभिक्षक्षेमकारिका ॥३॥
अग्रे मध्ये च मूले च प्रतिमा सर्वतः शुभा।
गान्धर्वी सा तु विज्ञेया बहुधान्यधनावहा ॥४॥
प्रसादाद् द्वारतो वापि यत्प्रमाणं प्रकीर्तितम् ।
तद्वा प्रमाणं कर्तव्यं सततं शुभमिच्छता ॥५॥
देवागारस्य यद्द्वारं तस्मादष्टांगमुत्सृजेत् ।
तृतीये पिंडिका कार्या द्वौ भागौ प्रतिमा भवेत् ॥६॥
अंगुलैः स्वैर्भवेन्मूर्तिरशीतिश्चतुरंगुला ।
विस्तारायामतः कार्या वदनं द्वादशांगुलम् ॥७॥
मुखं त्रिभागं चिबुकं ललाटं नासिका तथा।
कर्णौ नासिकया तुल्यौपादौचानियतौ तयोः ॥८॥
नयने द्व्यङ्गुले स्यातां तत्त्रिभागे तु तारके ।
तृतीयं तारकाभागं कुर्याद्दृष्टिं विचक्षणः ॥९॥
ललाटं मस्तकोत्सेधं कुर्यात्तित्सममेव तु ।
पर्णिाहस्तु शिरसो भवेद्द्वात्रिंशदंगुलम् ॥१०॥
तुल्या नासिकया ग्रीवा मुखेन हृदयांतरम् ॥
मुखमात्रा भवेन्नाभिस्ततोमेढ्रमनन्तरा ॥११॥
मुखविस्तारमुरसस्ततोऽर्द्धं तु कटिर्भवेत् ।
बाहू प्रवाहतत्तुल्यावूरुजंघे च तत्समे ॥१२॥

गुल्फाधस्तात्तु पादः स्यादुच्छ्रितश्चतुरंगुलैः ।
षडंगुलस्तु विस्तीर्णस्तस्यांगुष्ठोंगुलत्रयम् ॥१३॥
प्रदेशिनी च तत्तुल्या हीनाः शेषनखान्नखम् ।
चतुर्दशांगुलः पादस्यायामः परिकीर्तितः ॥१४॥
एवं लक्षणयुक्ता या भवेत्पूजितलक्षणा ।
अंसौ भुजौ तथैवोरू भ्रूललाटं सनासिकम् ॥१५॥
गंडं चानियतं मूर्तेः कुर्यात्ताज्ज्ञः समुन्नतिम् ।
विशालधवलाताम्रपक्ष्मलायतलोचनम् ॥१६॥
सस्मिताननपद्मास्यचारुबिम्बाधरः शुभः ।
रत्नप्रोद्भासिमुकुटः कटकांगदहारवान् ॥१७॥
अव्यंगपदबंधादिसमायोगोपशोभितः ।
सुबहुमंडलश्चारुविचित्रमणिकुण्डलः ॥१८॥
कराभ्यां कांचनीमुद्राप्राप्तहस्तसरोरुहम् ।
एवं लक्षणसंयुक्तां कारयेदीप्सितप्रदाम् ॥१९॥

(साम्बपुराण, अध्याय ३१)

निक्षुभां दक्षिणे पार्श्वे रवे राज्ञीं तु वामतः ॥४२॥
पिंगलो दक्षिणे भानोर्वामतो दंडनायकः ।
स्थाप्यश्चैव ततो वह्निं संस्थाप्य विधिवत्पुनः ॥४३॥

(साम्बपुराण, अ० ३२)

आदित्य-प्रतिहारः

अग्निर्दक्षिणपार्श्वे तु पिंगलत्वात्सपिंगलः ।
अश्विनौ चापि सूर्यस्य पार्श्वयोरुभयोः स्थितौ ॥७॥
पूर्वद्वारे स्थितौ तस्य राज्ञस्तोषौ महाबलौ ।
कार्तिकेयः स्मृतो राज्ञस्तोषश्चापि हरः स्मृतः ॥८॥
राज दीप्तौ स्मृतो धातुर्नकारः प्रत्ययोऽस्य तु ।
सुरसेनापतित्वेनसमत्वाद्दीप्यते सदा ।
तस्माच्च कार्तिकेयस्तु नाम्ना राज्ञ यतिःस्मृतः ॥९॥
तुस गतौ स्मृतो धातुस्तस्य सः प्रत्ययः स्मृतः ।
गच्छत्यतीव यस्माद्वा राज्ञस्तोषो विधीयते ॥१०॥
खरं हि दुरतिक्रांतं कृत्वा द्वारं व्यवस्थितौ ।

पक्षिप्रेताधिपौ नाम्ना स्मृतौ कल्माषपक्षिणौ ॥११॥
वर्णस्य शबलत्वात्तु वयः कल्माष उच्यते ।
पक्षोऽस्यास्तीत्यतः पक्षो गरुडः परिकीर्तितः ॥१२॥
स्थितो दक्षिणतस्तस्य जान्दकारः समाठरः ।
जान्दकारश्चित्रगुप्तो माठरः काल उच्यते ॥१३॥
यमस्यार्थकरो नित्यं चित्रगुप्तो महामतिः ।
अर्थो जान्द इति प्रोक्तो जान्दकारस्ततस्सुतः ॥१४॥
दक्षिणस्य निवासोऽस्य दिशि यस्मात्तु नित्यशः ।
धातुर्म्मठनिवासे हि कालस्तेन तु माठरः ॥१५॥
प्राप्नुयानक्षुतायौ तु रवेः पश्चिमतः स्थितौ ।
क्षुतायो वरुणो ज्ञेयः प्राप्नुयानस्तु सागरः ॥१६॥
उत्तरेण स्थितोऽर्कस्य कुबेरः सविनायकः ।
रेवंतश्चैव दिंडिश्च द्वावेव पूर्वतः स्थितौ ।
दिंडिर्ज्ञेयस्तयो रुद्रो रेवन्तस्तनयो रवेः ॥१८॥
इत्येते अनुचराः प्रोक्ताः संख्या चैषां निबोध मे ।
माठरो जान्दकारश्च धनदोऽथ विनायकः ।
प्राप्नुयानक्षुतायौ च द्वौ च कल्माषपक्षिणौ ।
अश्विनौ तु ततो ज्ञेयौ दंडनायकपिंगलौ ॥२०॥
सखरद्वारिकौ ज्ञेयौ राज्ञस्तोषौ ततः स्मृतौ ।
रेवन्तश्चैव दिंडिश्च हीत्येतेऽनुचराः स्मृताः ॥२१॥
दशाष्टौ च समाख्याताः संक्षेपात्संख्यया पुनः ।

(साम्बपुराण, अध्याय १६)

(७) भविष्यमहापुराण

आदित्यः

अथ तक्षा प्रकाशं वै तस्य रूपं विभावसोः ।
मुखादारभ्य पादान्तं ततक्ष करणैः स्वकैः ॥
किरणैस्तुद्यमानेषु तस्यांगेषु पुनः पुनः ।
क्षणे क्षणे मूर्छयति मार्तण्डो वेदनातुरः ॥३२॥
तस्य शापभयात्तक्षा पादौ गुल्फादि यावतः ।
चकाराथ निराकारा अंगुल्यो न प्रकाशयत् (?) ॥३३॥

(भ०पु०,अ० ४७)

अहं ते सर्वदेवानां प्रतिमालक्षणं परम् ।
वच्मि वै यदुशार्दूल आदित्यस्य विशेषतः ॥१॥
एकहस्ता द्विहस्ता वा त्रिहस्ता वा प्रमाणतः ।
तथा सार्द्धत्रिहस्ता च सवितुः प्रतिमा शुभा ॥२॥
प्रसादाद्द्वारतो वापि प्रमाणं च प्रकल्पितम् ।
तद्वत्प्रमाणं कर्तव्यं सततं शुभमिच्छता ॥३॥
एकहस्ता भवेत्सौम्या द्विहस्ता धनधान्यदा ।
त्रिहस्ता प्रतिमा भानोः सर्वकामप्रदा स्मृता ॥४॥
सार्द्धत्रिहस्ता प्रतिमा सुभिक्षक्षेमकारिणी ।
अग्रे मध्ये च मूले च प्रतिमा सर्वतः समा ।
गान्धर्वी सा तु विज्ञेया धनधान्यावहा स्मृता ॥५॥
देवागारस्य यद्द्वारं तस्मादष्टांशमुद्यता ।
त्रिभागैः पिंडिका कार्या द्वौ भागौ प्रतिमा भवेत् ॥६॥
अंगुलैश्च तथा मूर्तिश्चतुरशीतिसंमितैः ।
विस्तारायामतः कार्या वदनं द्वादशांगुलम् ॥७॥
मुखत्रिभागैश्चिबुकं ललाटं नासिका तथा ।
कर्णौ नासिकया तुल्यौ पादौ चानियतौ तयोः ॥८॥
नयने द्व्यंगुले स्यातां त्रिभागा तारका भवेत् ।
तृतीये तारकाभागात्कुर्याद्दृष्टिं विचक्षणः ॥९॥
ललाटमस्तकोत्सेधं कुर्यात्तत्सममेव च ।
परिणाहस्तु शिरसो भवेद् द्वाविंशदंगुलः ॥१०॥
तुल्या नासिकया ग्रीवा मुखेन हृदयान्तरम् ।
मुखमात्रा भवेन्नाभिस्ततो मेढ्रमनन्तरम् ।
मुखविस्तारणमुरस्ततोऽर्द्धं तु कटिः स्मृता ॥११॥
बाहू प्रवाहतुल्यौ तु ऊरू जंघे च तत्समे ।
गुल्फाधस्तात्तु पादः स्यादुच्छ्रितश्चतुरंगुलः ॥ १२॥
षडंगुलसुविस्तारस्तस्याङ्गुष्ठांगुलत्रयम् ।
प्रदेशिनी च तत्तुल्या हीनाशेषनखैर्युताः ॥१३॥
चतुर्दशांगुलः पाद आयामात्परिकीर्तितः ।
एवं लक्षणसंयुक्ता प्रतिमार्च्या भवेत्सदा ॥१४॥
अंसौ हरेस्तथैवोरू ललाटं च सनासिकम् ।
नियते नयने गण्डौ मूर्तेः कुर्यात्समुन्नते ॥१५॥

विशालधवलाताम्रपक्ष्मलायतलोचने ।
सस्मिताननपद्मास्यचारुबिम्बाधरस्तथा ॥१६॥
रत्नप्रोद्भासिमुकुटकटकांगदहारवान् ।
अव्यंगपदमध्यादिसमायोगोऽपि शोभितः ॥१७॥
सुप्रभो मंडलश्चारुर्विचित्रमणिकुंडलः ।
कराभ्यां कांचनीं मालां प्रोद्वहन्सरोरुहाम् ॥१८॥
एवं लक्षणसंयुक्तां कारयेदीहितप्रदाम् ।
प्रजाभ्यश्च सदा भानुः शिवारोग्याभयप्रदः ॥१९॥
अल्पांगायां नृपभयं हीनांगायामकल्यता ।
शातोदर्यां च क्षुत्पीडां कृशायां तु दरिद्रता ॥२०॥
सक्षतायां भयं शस्त्रात्स्फुटिता मृत्युकारिणी ।
दक्षिणावनतायां तु शश्वदायुःक्षयो भवेत् ॥२१॥
उत्तरावनतायां तु वियोगो भवति ध्रुवम् ।
नालोक्या नाप्यनालोक्या रक्ष्या मूर्तिः प्रशस्यते ॥२२॥
तस्माद्भास्करभक्तेन लोकद्वयहितैषिणा ।
तन्मूर्तेश्चादरः कार्यस्तदधीनास्तु संपदः ॥२३॥
शिरोरुगण्डवदनैः सर्वांगावयवैस्तथा ।
एवं लक्षणसंपूर्णा प्रतिभा भवते शुभा ॥२४॥
नासाललाटजंघोरुगण्डवक्षोभिरन्विता ।
कुर्यादादित्यवेषं तु गूढपादोदरं तथा ॥२५॥
कमलोदरकान्तिनिभः कञ्चुकगुप्तः प्रसन्नमुखः ।
रक्तोत्पलप्रभामण्डलश्च कर्तुः शुभमर्कः ॥२६॥
कुण्डलभूषितवदनः प्रलंबहारोऽपि गूढवृत्तः ।
नृपतिभयं व्यंगायां हीनांगायामकल्पना कर्तुः ॥२७॥
शातोदर्यां क्षुद्भयमर्थविनाशः कृशांगायाम् ।
मरणं तु सक्षतायां शस्त्रनिपातेन निर्दिशेत्कर्तुः ॥२८॥
वामोन्नता तु पत्नीं दक्षिणावनता हिनस्त्यायुः ।

अन्धत्वमूर्द्धदृष्टिः करोति चिन्तामधोमुखी दृष्टिः ॥२९॥
सर्वप्रतिमास्ववं शुभाशुभं भास्करेणोक्तम्
(सप्तमीकल्पे सांबोपाख्याने श्रीसूर्यप्रतिमालक्षणवर्णनं नाम
द्वात्रिंशदुत्तरशततमोऽध्यायः ॥१३२॥ भ०म०पु०,अ०१३२)

(८) चतुर्वर्ग-चिन्तामणि

आदित्यः

एकेन वा स्वशक्त्या च सूर्यप्रतिकृतिं शुभां ।
कुर्याद्द्विहस्तामूद्ध्वन्तु पद्मद्वयसुभूषिताम् ॥
रथोपरिस्थितां रक्तवाससा समलङ्कृताम् ।
कुङ्कुमेनाङ्कितां सम्यक् रत्नमाल्यैरलंकृताम् ॥
स्वरूपरूपः स्वाकारो दण्डः कार्योऽस्य वामतः ।
दक्षिणे पिङ्गले भागे कर्तव्यश्चातिपिंगलः ॥
राज्ञी सवर्णा छाया च तथा देवी सुवर्चसा ॥

आदित्यायतनः

मृण्मयं दारुजं शैलं पक्वेष्टकमथापि वा ।
कृत्वानन्तगृहं वापि यथाविभवसंभवात् ॥
सर्वोपकरणोपेतं सर्वधान्यसमन्वितम् ।
सूर्यायेदं गृहं दत्त्वा सर्वान् कामानवाप्नुयात् ।
(भविष्यपुराणोक्तम्, पृ० ६६४)

(९) समराङ्गणसूत्रधार

आदित्यायतनः

गवयश्चित्रकूटश्च किरणः सर्वसुन्दरः ॥१०॥
श्रीवत्सः पद्मनाभश्च वैराजो वृत्त एव च ।
एते कार्या रवेरष्टौ प्रासादाः शुभलक्षणाः ॥११॥
(अ० ५८, पृ० ११५)

(१०) भविष्यपुराण

देवायतनः

पूर्वे मेरुमहाबाहो कैलासश्च तथापरे ॥२३॥
भवन्ति चापरे वीर विमानच्छदनः तथा ।
समुद्रपद्मगरुडनंदिवर्द्धनकुञ्जराः ॥२४॥
गृहराजो वृषो हंसः सर्वतोभद्रको घटः ।
सिंहो वृषश्चतुष्कोणः षोडशाष्टाश्रयस्तथा ॥२५॥
इत्येते विंशतिः प्रोक्ताः प्रासादा यदुनंदन ।
यथोक्तानुक्रमेणैव लक्षणानि वदामि ते ॥२६॥

(अध्याय १३०)

APPENDIX-B

EXTRACTS FROM SOME RELEVANT INSCRIPTIONS

Mandasor Inscription of Kumārgupta I and Bandhu-varman (437 A. D.)

१. यो वृत्त्यर्थमुपास्यते सुरगणैस्सिद्धैश्च सिद्ध्यर्थिभि-
ध्यर्नैकाग्रपरैर्विधेयविषयैर्मोक्षार्थिभिर्योगिभिः ।
भक्त्या तीव्रतपोधनैश्च मुनिभिश्शापप्रसादक्षमै-
र्हेतुर्यो जगतः क्षयाभ्युदययोः पायात्स वो भास्करः ॥१॥
तत्वज्ञानविदोऽपि यस्य न विदुर्ब्रह्मर्षयोऽभ्युद्यताः
कृत्स्नं यश्च गभस्तिभिः प्रविसृतैः पुष्णाति लोकत्रयम् ।
गन्धर्व्वामिरसिद्धकिन्नरनरैस्संस्तूयतेऽभ्युत्थितो
भक्तेभ्यश्च ददाति योऽभिलषितं तस्मै सवित्रे नमः ॥२॥
य प्रत्यहं प्रतिविभात्युदयाचलेन्द्र-
विस्तीर्णतुङ्गशिखरस्खलितांशुजालः ।
क्षीबाङ्गनाजनकपोलतलाभिताम्रः
पायात्स वस्सुकिरणाभरणो विवस्वान् ॥३॥
स्वयशोवृद्धये सर्व्वमत्युदारमुदारया ।
संस्कारितमिदं भूयः श्रेण्या भानुमतो गृहम् ॥३७॥
अत्युन्नतमवदातं नभः स्पृशन्निव मनोहरैश्शिखरैः ।
शशिभान्वोरभ्युदयेष्वमलमयूखायतनभूतम् ॥३८॥
वत्सरशतेषु पञ्चसु विंशत्यधिकेषु नवसु चाब्देषु ।
यातेष्वभिरम्यतपस्यमासशुक्लद्वितीयायाम् ॥३९॥
शशिनेव नभो विमलं कौस्तुभमणिनेव शार्ङ्गिणो वक्षः ।
भवनवरेण तथेदं पुरमखिलमलंकृतमुदारम् ॥४२॥
भवनमिदमुदारं शाश्वतन्तावदस्तु ॥४३॥
श्रेण्यादेशेन भक्त्या च कारितं भवनं रवेः ॥४४॥

Select Inscriptions (D. C. Sircar) lst; ed. pp. 289-297.

2. INDORE COPPER PLATE INSCRIPTION OF SKANDA-GUPTA.

(Gupta year 146 (= 466 A. D.)

यं विप्रा विधिवत्प्रबद्धमनसो ध्यानैकताना स्तुवः ।
यस्यान्तं त्रिदशासुरा न विविदुर्न्नोर्ध्वं न तिर्यग्गतिम् ॥
यं लोको बहुरोगवेगविवशः संश्रित्य चेतोलभः ।
पायाद्वः स जगत्पिधानपुटभिद्रश्म्याकरो भास्करः ॥१॥
अभिवर्द्धमानविजयराज्यसंवत्सरशते
षट्चत्वारिंशदुत्तरतमे फाल्गुनमासे तत्पाद
परिगृहीतस्य विषयपति शर्व्वनागस्यान्तर्व्वेद्यां
भोगाभिवृद्धये वर्तमाने चन्द्रापुरकपद्मा-
चातुर्व्विद्यसामान्य-ब्राह्मणदेवविष्णुर्द्देवपुत्रो
हरित्रातपौत्रः डुडिकप्रपौत्रः सतताग्निहोत्रछन्दोगो
राणायणीयो वर्षगणसगोत्रइन्द्रापुरकवणिग्भ्याम् ।
क्षत्रियाचलवर्मभृकुण्ठसिंहाभ्यामधिष्ठानस्य
प्राच्यां दिशीन्द्रपुराधिष्ठानमाडास्यातलग्नमेव
प्रतिष्ठापितकभगवते सवित्रे दीपोपयोज्य-
मात्मयशोऽभिवृद्धये मूल्यं प्रयच्छति ।
इन्द्रपुरनिवासिन्यास्तैलिकश्रेण्या जीवन्त-
प्रवराया इतोऽधिष्ठानादपक्रमण-संप्रवेश
यथास्थिरायाः आजस्त्रिकं गृहपतेर्द्विज-
मूल्यदत्तमनया तु श्रेण्या यदभग्नयोगम्
प्रत्थमार्हव्यवच्छिन्न-संस्थं देयं तैलस्य तुल्येन
पलद्वयं तु चन्द्रार्कसमकालीयम् ॥

Ibid pp. 310-311

3. BHANDAKA PLATES OF KṚISHNARĀJA I

(S. 694)

नान्दीपुरद्वारीसमावासके आषाढबहुलतृतीयायां
संक्रान्तौ मदनविज्ञापनया उदुम्बरमन्तिपत्तने
कारितादित्यायतनभट्टारकाय उदुम्बरमन्ति
पूर्वतो गव्यूतिमात्रेण गणपुरिनामग्रामो दत्तः बलिचरुनैवेद्य-
पूजाखण्डस्फुटितसंस्कारनिमित्तम् ।

EI. Vol. XIV, (1917-18). p. 126.

4. BHADAN GRANT OF APARĀJITA (S. S. 919)

अचाटभटप्रवेश्यः जगत्त्रयोद्योतकरायलवनेततनिवासिने श्री लोनादित्यदेवाय पुष्पधूपदीपनैवेद्यप्रक्षणकाद्युपभोगार्थं खण्डस्फटिकस्फुटितद्वारादिजीर्णोद्धारार्थं च अम्बुश्रेष्ठिवाप्पैयश्रेष्ठि-वणिकचेलप्पैयुभोजकविप्रगोवनैयादिगणपौर नगराधिष्ठितहस्तोपदकम् विधाय हरिहरहिरण्यगर्भदहनादीन् देवान् अमल श्रद्धया सम्पूज्य च पुत्रपौत्राद्युपभोगवृत्तित्वेन ग्रामः सम्प्रदत्तः।

EI. Vol. III. p. 274.

5. RAGHOLĪ PLATES OF JAYAVARDHAN II

विदितमस्तु भवतां यथास्माभिरयं ग्रामः सनिधिः सोपनिधिः सर्व्वकरादानसमेतः प्रतिषिद्धचाटभटप्रवेशः सदशापराधः सर्वपीडाविवर्जितः चट्टल्लिहप्रतिष्ठितश्रीमदादित्यभट्टारकाय अधिष्ठान विज्ञप्तिकया मातापित्रोरात्मनश्च पुण्याभिवृद्धये ।

EI. IX, (1907-08), p. 45.

6. TWO COPPER PLATE GRANTS OF JAYACHANDRA OF KANNAUJ.

सं० १२२५ माघीपौर्णमास्यां (वशिष्ठ) घट्टे यमुनायां स्नात्वा तिमिरपटलपाटनपटुमहसमुष्णरोचिषमुपस्थायौषधिपतिशकलशेखरं समभ्यर्च्य।

I. Ant. Vol. 15, (1886), p. 8.

7. SONEPUR PLATES OF MAHĀBHAVAGUPTA II JANMEJAYA (the year 17)

अनेनापि प्राप्तशासनेन सुवर्णपुरीय श्रीकमलवनवणिक्स्थानेन बलिचरुनैवेद्यखण्डस्फुटितप्रतिकरणार्थं श्रीकेशवश्रीआदित्यभट्टारकाभ्यां देवकुलाभ्यां शासनीकृत्य प्रदत्तः।

EI. Vol. 23, (1935-36), p. 252.

8. FOUR PĀṆḌYA RECORDS FROM UKKIRANKOṬṬAI

श्रीकण्ठसूरदयिताटुडरूरिनाम्नी वैकर्तनाय करवन्टपुरालयाय प्रादाद् दीपममलक्रियमाणलोकमयं तिष्ठतात्स भुवि यावदशेषलोकम् ।

EI. Vol. 23, (1935-36), p. 286

9. TWO INSCRIPTIONS OF GOVINDACHANDRA, KING OF VAṄGA.

श्री तक्कि दिनकारी भट्टारक
श्री गोविन्दचन्द्रदेवपादीय सम्वत् १२,
फाल्गुनदिने १९।

EI. Vol. 27, (1947-48). pp. 25-26.

10. LAHADAPURA INSCRIPTION OF THE TIME OF JAYACHANDRA (V. S. 1230)

द्वादशार्कश्च भगवानिह साक्षीति
सिध्यतान्तु.....॥५॥

EI. Vol. 32, (1960), p. 309

11. THREE GRANTS FROM CHINCHANU

एतत्संसारासारताम् ज्ञात्वा भगवान्मयूखमालिने
चार्घं दत्वा.....

EI. Vol. 32, (1957), p. 70.

12. DAULATPUR PLATE OF BHOJADEVA I OF MAHODAYA (Harsha, S. 100)

परमभागवतो भक्तो महाराजश्रीनागभटदेवस्तस्य पुत्रस्तत्पादानुध्यातः
श्रीमद् ईशतादेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीरामभद्रदेवस्—

EI. Vol. 5, p. 211.

See also Barāh Copper Pl. of Bhojdeva, V. S. 893 (A. D. 836) EI. Vol. XIX, (1927-28) p. 18.

13. INSCRIPTION INSCRIBED ON A SURYA-IMAGE (British Museum) (See Pl. 20A)

ओम् इन्द्रनीलमणिशिष्यः शिलाय

बुद्धिशालिना घटितां कृतज्ञेन अमृतेन
सुशिल्पिना

R. P. Chanda, Medieval Indian Sculpture in the British Museum, (London) 1936, p. 66.

14. SONAKHAR INSCRIPTION OF BALLĀLSENA FROM BIHAR

सिद्धम् । परमेश्वरैत्यादिश्रीवल्लालसेन
संमत (---संवत्) ताम्वरखोलिदत्त । भट्टारक
श्री दमचादितदेवपादानाम् मठपतिचिहौकस्य

EI. Vol. XXX, (1953-54), p. 82.

15. SAGAL INSCRIPTION OF THE REIGN OF TALLA II (S. 902)

शंकरस्वयम्भुसुवर्णमहाक्षीदेवपादोल्लसित.....

EI. Vol. XVI, p. 3.

16. BAIRHATTA SURYA-IMAGE INSCRIPTION

ओम् श्रीमद्ववक्त्रशिवाचार्यकारितो भाति कामदः
सूर्यः समस्तरोगाणां हर्ता विश्वप्रकाशकः ॥

ASIAR., 1930-34, p. 257 (Pl. CXXVII, C.)

17. SĀRANĀTH INSCRIPTION

ओम् आदित्यबन्धोर्बुद्धस्य प्रतिमाप्रतिमद्युतेः ।
कारिता शीलयशसा कांक्षता पदमुत्तमम् ॥

ASIAR., 1904-5, p. 89.

18. VASANTAGARH INSCRIPTION OF PŪRṆAPĀLA (V. 1099)

तेऽस्मिन् पौराः समस्ताः सकलजनहिता भानवे भक्तिमन्तः ॥२५॥
भानोर्गृहं दैववशाद् विभग्नं वाशिष्ठपौरैः सुकृतं यदासीत् ।
वैनाशी सर्वं सहजीवितेन ज्ञात्वा गृहं कारितमाशु भानोः ॥२७॥
सुश्लिष्टसंधि रुचिरं सुपादम्
शैलेष्टकञ्च स्थिरसिधकरणम् ।

यद्वद्धिमाद्रिशिखरैश्च तद्वत्
कृत्वा निकेतं वटवासिभानोः ॥२८॥

EI. Vol. IX, (1907-08)., pp. 14-15.

19. AN UNDATED PRAŚASTI OF THE REIGN OF BHOJADEVA

जगहितेष्णुः स विशुद्धसत्वः
प्रजापतित्वं विनियोक्तुकामः ।
सुतं रहस्यव्रतसुप्रपन्ना-
त्सूर्यादवापन्मिहिराभिधानम् ॥१५॥

ASIAR., (1903-4), pp. 281-82.

20. CHEBRALU INSCRIPTION OF JAYA

(after S. S. 1135)

प्राचीवधूमुखविशेषकपद्मरागः
प्रख्यायते हि भगवानरविन्दबन्धुः ।
यत्र श्रुतिप्रणयधामनि संनिधते
देवो हिरण्मयवपुः पुरुषः पुराणः ॥५॥
मनुरंशमतोऽस्य सूनुरासीत् ·····॥६॥

EI. Vol. V, (year 1898), p. 144.

21. ASANKHALĪ PLATES OF NARASIMHA II

(S. 1225)

कुर्वन्प्रकाशमनिशं द्विजसाच्च कृत्वा
मेरुं तुलापुरुषमुख्यमहार्थदानैः ।
स्थातुं सुरैस्सहमहत्कलयात्रकोणा-
कोणे कुटीरकमचीकरदुष्णरश्मेः ॥८६॥

EI. Vol. 31, p. 123.

22. MANDKIL TĀL INSCRIPTION

(V. S. 1043)

यस्याखंडितमण्डलाग्रमहसस्सच्चक्रसन्तोषिणो
धर्मीं हर्षमुपैति वाढमुदये भीतिं जनो दुष्कृती ।

संकोचः कुमुदं विकासमधिकं पद्माकरो नन्दतु
श्रीमांल्लोकनृपो दिनेश्वरनिभो नित्यं प्रदोषापनुत् ॥३॥
.....
सोऽचीकरन्मठमिमं नागहरिस्वामी जगति संश्लिष्टः ।
हरिशंकरनारायणखचरयुतं कोष्ठकूपपुरः ॥२६॥
धात्वलंकृतसर्वांगं नवद्वारविभावितम् ।
स्वशरीरमिव स्थास्तु सज्जनानन्दकारणम् ॥२७॥

EI. Vol. 34, (1961), p. 83.

23. GOVINDPUR STONE INSCRIPTION OF POET GAṄGADHARA (S. year 1059)

देवो जीयात्त्रिलोकीमणिरयमरुणो यन्निवासेन पुण्यः
शाकद्वीपस्य दुग्धाम्बुनिधिकलितो यत्र विप्रा मगाख्याः ।
वङ्गस्तत्र द्विजानां भ्रमिलिखिततनोर्भास्वतः स्वाङ्गसाम्बो
यानानिनाय स्वयमिह महितास्ते जगत्यां जयन्ति ॥

EI. Vol. II, (1893), p. 338.

24. AKALTARĀ STONE INSCRIPTION OF RATNADEVA

तेनेदमाभरणमारचितं पृथिव्याः
पृथ्वीपतेर्न्निजपतेर्महिषीति मत्वा ।
रेवन्तमन्दिरमिषान्नयनोपभोग्यं
भ (क्त्यो) पचार चतुरे (ण) यशोधनेन ॥२१॥
(स) प्ताश्व (सूनु) भवनोत्तमचित्रकर्म्म-
निर्माणतः सुविशदां किरता च कीर्तिम् ।
तेनाधुना सह यशोधनमानिलोकै-
विस्मापितः स भगवानपि विश्वकर्म्मा ॥२२॥
इहोपवाह्यालिविलासवेश्मनो
विचित्रकर्मोन्नतमुत्तमं धनैः ।
अचीखनच्चारुसरोजराजितं
स च त्रिलोकीमुकुरं सरोवरम् ॥२३॥
दशदखिलक्षणभंगं हतसामान्यं प्रमाणरमणीयम् ।
सौगतमतमिव लोके वल्लभसागरसरो भाति ॥२४॥

CII. Vol. IV, Pt. I.

25. COPPER PLATE GRANT OF VIŚVARŪPA
(a Sena king of Bengal)

ओं नमो नारायणाय

वन्देऽरविन्दवनवान्धवमन्धकार-
कारानिबद्धभुवनत्रयमुक्तिहेतुम् ।
पर्यायविस्तृतसितासितपक्षयुग्म-
मुद्यान्तमद्भुतखगं निगमद्रुमस्य ।
पर्यस्तस्फटिकाचलां वसुमतीं विश्वं विमुद्रीभवन्
मुक्ताकुड्मलमब्धिमम्बरनदीवन्यावनद्धं नगः ।
उद्भिन्नस्मितमञ्जरीपरिचिता दिक्कामिनीः कल्पयन्
प्रत्युन्मीलतु पुष्पसायकयशो जन्मान्तरं चन्द्रमाः ॥

JASB. Vol. 65, Pt. I, year 1896.

26. BADERA COPPER PLATE INSCRIPTION OF KING MADANAPĀL

(Gahaḍwala dynasty-V. era 1164)

श्रीमद्वाराणस्यामक्षयतृतीयायां पर्व्वणि गङ्गाजले
स्नात्वा विधिवन्मन्त्रदेवमुनिमनुजभूतपितृगणां-
स्तर्पयित्वा तिमिरपटलपाटनपटुमहसमुष्ण-
रोचिषमुपस्थायौषधिपतिशकलशेखरं
समभ्यर्च्य त्रिभुवनत्रातुर्वासुदेवस्य पूजां
विधाय प्रचुरपायसेन हविषा हविर्भुजं हुत्वा ...

JUPHS. Vol. 14, (1941)., p. 72.

27. A COPPER-PLATE GRANT (near village Sumaṇḍala, Orissa)

वसुन्धरायां वर्तमानगुप्तराज्ये वर्षशतद्वये
पञ्चाशदुत्तरे कलिंगराष्ट्रमनुशासति श्रीपृथ्वीविग्रह-
भट्टारके तत्पादानुध्यातः पद्मखौल्यां महाराज उभयान्वयो
वप्पादेव्यामुत्पन्नतनुः सहस्ररश्मि(पा)दभक्तो महाराजधर्मराजः

.....

कुशली परक्खलमार्गविषये वर्तमानभविष्यत्सामन्त··

IHQ. Vol. 26, (1950), p. 77.

28. RAṄGANĀTH INSCRIPTION OF SUNDARA PĀṆḌYA

रंगास्पदप्रणयिनः परमस्य पुंसो
हैमं सुपर्णमकरोत् क्षितिपालसूर्यः ।
यस्याग्रजन्मन इव प्रभया स्फुरन्त्या
सम्पद्यते जगति शश्वदहर्मुखश्रीः ॥१७॥

EI. Vol. 3, p. 13.

29. GAṆAPEŚVARAM INSCRIPTION OF THE TIME OF GAṆAPATI (S. S. 1153)

विष्णोः श्रीरिव गीरिवाम्बुजभुवश्शम्भोरिवाद्रेस्सुता
कामस्येव रतिश्शचीव सुरपस्योक्षेव शोचिष्पतेः ॥३१॥

EI. Vol. 3, p. 87.

Appendix C

SOLAR-FASTS, AS DESCRIBED IN THE BHAVIṢYA PURĀṆA

1. Śāka-Saptamī Vrata.[1]
2. Ratha-Saptamī Vrata.[2]
3. Mahā-Saptamī Vraat.[3]
4. Rahasya Saptamī Vrata.[4]
5. Siddhārtha-Saptamī Vrata.[5]
6. Sarṣapa-Saptamī Vrata.[6]
7. Vijaya-Saptamī Vrata.[7]
8. Nandāditya-Vāra Vrata.[8]
9. Bhadrākhya Āditya-Vāra Vrata.[9]
10. Saumyāditya-Vāra Vrata.[10]
11. Kāmadākhyāditya-Vāra Vrata.[11]
12. Putradākhyāditya-Vāra Vrata.[12]
13. Payākhyāditya-Vāra Vrata.[13]
14. Jayantākhyāditya-Vāra Vrata.[14]
15. Vijayākhyāditya-Vāra Vrata.[15]
16. Aditya-abhimukhākhyāditya-Vāra Vrata.[16]

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1. Bhavṣya P. Ch. 47.
2. Ibid, Ch. 50.
3. Ibid, Ch. 51.
4. Ibid, Ch. 65.
5. Ibid, Ch. 68.
6. Ibid, Ch. 70.
7. Ibid, Ch. 81.
8. Ibid, Ch. 82.
9. Ibid, Ch. 83.
10. Ibid, Ch. 84.
11. Ibid, Ch. 85.
12. Ibid, Ch. 86.
13. Ibid, Ch. 86.
14. Ibid, Ch. 87.
15. Ibid, Ch. 88.
16. Ibid, Ch. 89.

17. Hṛidayaākhyāditya-Vāra Vrata.[17]
18. Rogaharākhyāditya-Vāra Vrata.[18]
19. Mahāśvetākhyāditya-Vāra Vrata.[19]
20. Jayākhyā Saptamī Vrata.[20]
21. Jayantyākhyā Saptamī Vrata.[21]
22. Aparājitākhyā Saptmī Vrata.[22]
23. Mahājayākhyā Saptamī Vrata.[23]
24. Nandākhyā Saptamī Vrata.[24]
25. Bhadrākhyā Saptamī Vrata.[25]
26. Trivarga Saptamī Vrata.[26]
27. Kāmadā Saptamī Vrata.[27]
28. Pāpanāśinī Saptamī Vrata.[28]
29. Bhānupadādvaya Vrata.[29]
30. Sarvārthāwāpti Saptamī Vrata.[30]
31. Mārtaṇḍa Saptamī Vrata.[31]
32. Ananta Saptamī Vrata.[32]
33. Abhyāṅga-Saptamī Vrata.[33]
34. Tṛitīya Pada Vrata.[34]
35. Sūrya Ṣaṣṭhī Vrata.[35]
36. Ubhayapaksha Saptamī Vrata.[36]
37. Nikshubhārka Vrata.[37]

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17. Ibid, Ch. 90.
18. Idid, Ch. 91.
19. Ibid, Ch. 92.
20. Ibid, Ch. 96.
21. Ibid, Ch. 97.
22. Ibid, Ch. 98.
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25. Ibid, Ch. 101.
26. Ibid, Ch. 104.
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28. Ibid, Ch. 106.
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30. Ibid, Ch. 108.
31. Ibid, Ch. 109.
32. Ibid, Ch. 110.
33. Ibid, Ch. 111.
34. Ibid, Ch. 112.
35. Ibid, Ch. 164.
36. Ibid, Ch. 165.
37. Ibid, Ch. 166.

38. Kāmapradā-Strī-Kartavya-Sūrya Vrata[38]
39. Sapta-Saptamī Vrata.[39]
40. Dvādaśa -māsa-Saptamī Vrata.[40]
41. Arka Saṁputikānāma Saptamī Vrata.[41]
42. Mārīchi-Saptamī Vrata.[42]

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38. Ibid, Ch. 168.
39. Ibid, Ch. 208.
40. Ibid, Ch. 209.
41. Ibid, Ch. 211.
42. Ibid, Ch. 214.

Appendix D

A LIST OF SOME ANCIENT INDIAN SOLAR TEMPLES

UTTAR PRADESH

1. Sun-temple at Mathurā.
2. Sun-temple at Bhīṭā.
3. Sun-temple at Indore.
4. Sun-temple at Muni.
5. Sun-temple at Kānyakubja.
6. Sun-temple at Jageśvara.
7. Sun-temple at Katarmala.
8. Navagraha-temple at Jageśvara.
9. Sun-temple at Khetīkhān.
10. Sun-temple at Jhūnsī (Pratiṣṭhānpur).
11. Gaṅgāditya-Sun-temple at Prayāg.
12. Navagraha-temple at Garḥawā.
13. Sun-temple at Garḥawā.
14. Sun-temple at Singrora.
15. Sun-temple at Gaurā
16. Lolārka Sun-temple in Benares
17. Barāhpur Sun-temple
18. Sun-temle at Baharaich

PUNJAB AND HARYANA

19. Sun-temple at Amīn
20. Temple dedicated to Aditi at Amīn

KASHMIR

21. Sun-temple at Mārtaṇḍa
22. Sun-temple at Lalitpur

MADHYA PRADESH

23. Sun-temple at Gwalior
24. Sun-temple at Bhilsā
25. Sun-temple at Udaypur
26. Sun-temple at Gyāreśvara
27. Sun-temple at Samisthala
28. Sun-temple at Rehlī
29. Sun-temple at Aśramaka
30. Sun-temple at Deogarh
31. A temple dedicated to goddess Sandhyā at Deogarh
32. Sun-temple at Kharada
33. Sun-temple near Udumbaramati
34. Sun-temple at Daśapur (Mandasor)
35. Sun-temple at Ujjain
36. Temple of Revanta at Vikarṇapur
37. Trimūrti-temple at Bangāon
38. Trimūrti-temple at Madhiā
39. Sun-temple at Khajurāho

BIHAR

40. Sun-temple at Kumrāhar
41. Sun-temple at Basārh
42. Sun-temple at Shāhapur
43. Sun-temple at Deo-Barnārka
44. Sun-temple at Deo-Markaṇḍīh (Shahabad Distt.)
45. Sun-temple at Gayā
46. Sun-temple at Jahāngīra
47. Sun-temple at Kaṇḍah (near Bangāon)
48. Sun-temple at Holasgunj

ORISSA

49. A Sun-temple near Suvarṇapur
50. Sun-temple at Soro (in Fatiabad Parganā)
51. Sun-temple at Kichiṅg
52. Two Sun-temples at Kaupur near Bhadraka
53. Koṇārka Sun-temple

BENGAL

54. Sun-temple at Pāṇḍuyā (Pedo)
55. Sun-temple at Midanāpur
56. Sun-temple at Tribeṇī
57. Sun-temple situated on river Kumāri (Bānkurā Distt).

ASSAM

58. Sun-temple at Tezpur
59. Sun-shrine at Nigriting(near Jorhat).
60. Navagraha-temple near Gauhatī

RAJASTHAN

61. Sun-temple at Chittor
62. Sun-temple at Dholapur
63. Sun-temple at Ghontarsī (near Pratāpgarh)
64. Sun-temple at Vasantagarh (Sirohī)
65. Sun-temple at Vaṭapur
66. Sun-temple at Varman (near Sirohī)
67. Sun-temple at Mīrpur
68. Sun-temple at Niboro (near Rohevā-station)
69. Sun-temple at Vāsā
70. Sun-temple at Rohevā
71. Sun-temple at Chiñch
72. Sun-temple at Talavara
73. Sun-temple at Bhīnamāla
74. Moon-temple at Pālī
75. Sun-temple at Pālī
76. Two Sun-temples at Osiā (Pl.24,1,2)
77. Sun-temple at Bamanerā
78. Sun-temple at Bādamera (Bālārikh)
79. Sun-temple at Pokaraṇa (Puṣkanaṇa)
80. Sun-temple at Raṇakpur (Pl.25,1.)
81. Sun-temple at Jhālar Pātan
82. Sun-temple at Tūsa (near Udaypur)
83. Sun-temple at Galtājī (near Jaipur)
84. Sun-temple at Jīran
85. Sun-temple at Thānwalā

86. Sun-temple at Nagara
87. Sun-temple at Satvāsā
88. Sun-temple at Ahar

GUJARAT

89. Sun-temple at Bhadraṇyaka
90. Sun-temple at Kaṭipur (near Kāvī, Broach)
91. Sun-temple at Pepliā
92. Sun-temple at Dabhoi
93. Sun-temple at Visvādā
94. Sun-temple at Gop
95. Sun-temple at Kiṇḍerkhedā
96. Sutrapada Sun-temple
97. Sun-temple at Thān (Pl.252.)
98. Sun-temple at Moḍherā (Pl. 26.1)
99. Sun-temple at Somanāth-Paṭṭan
100. Sun-temple at Bileśvar
101. Sun-temple at Parbadi
102. Sun-temple at Sinagara
103. Sun-temple at Pasthara
104. Sun-temple at Ṭribenī
105. Sun-temple at Bagavadar
106. Sun-temple at Kalasar
107. Sun-temple located on Hiraṇya river(on a hillock)
108. Sun-temple at Pātan
109. Sun-temple at Koṭai
110. Sun-temple at Piludra
111. Sun-temple at Vadnagar
112. Sun-temple at Siddhapur
113. Sun-temple at Kapadraj (Kaurā Distt.)
114. Sun-temple at Pāṭanpur
115. Sūryanārāyaṇ-temple, near Somanātha
116. Suryanārāyaṇ-temple Bhīmanath
117. Sun-temple at Keśava (Trideva-temple)
118. Sūrya-Nārāyaṇ-temple at Somanāth

WEST PUNJAB, SINDH, N. W. F. PROVINCES
(Area, now in West Pakistan)

119. Sun temple at Multān

MAHĀRĀSHTRA

120. Sun-temple at Mānapur (modern Manoi, Thānā Distt.)
121. Sun-temple at Lavanetat (Lonad) (Thānā Distt.)
122. Sun-temple at Chaṭṭulika
123. Sun-temple at Sagal (Belgāon Distt.)
124. Sun-temple at Aihole
125. Sun-temple at Saṅgameśvara
126. Sun-temple at Ter (Sholāpur Distt.)
127. Sun-temple at Sinnār (Nāsika Distt) (Pañcāyatana-temple).
128. Sun-temple at Brahmapurī (Distt. Kolhāpur)
129. Sun-temple at Kuṇḍipattan
130. Sun-temple at Udumbarmati (Amarāvatī)
131. Sun-temple at Malghan (unidentified)
132. Sun-temple at Bheraghāṭa

ANDHRA PRADESH

133. Sun-temple at Peḍvedī (near Ellūra)
134. Sun-temple at Arasavallī
135. Sun-temple at Dharmavaram (Guṇṭūr Distt)
136. Sun-temple at Anamkuṇḍapur

MYSORE

137. Sun-temple at Elamvallī (modern Mantrawadī, Dhārwār Distt.)
138. Sun-temple at Vijayapur

MADRAS

139. Sun-temple at Chidambaram
140. Sun-temple at Trichinopolly

KERALA

141. Sun-temple at Ukkirankoṭṭai (Tinnevelly Distt.)

(In addition to these there were many more Sun-temples scattered in every part of the country. See the pages on the Purāṇas).

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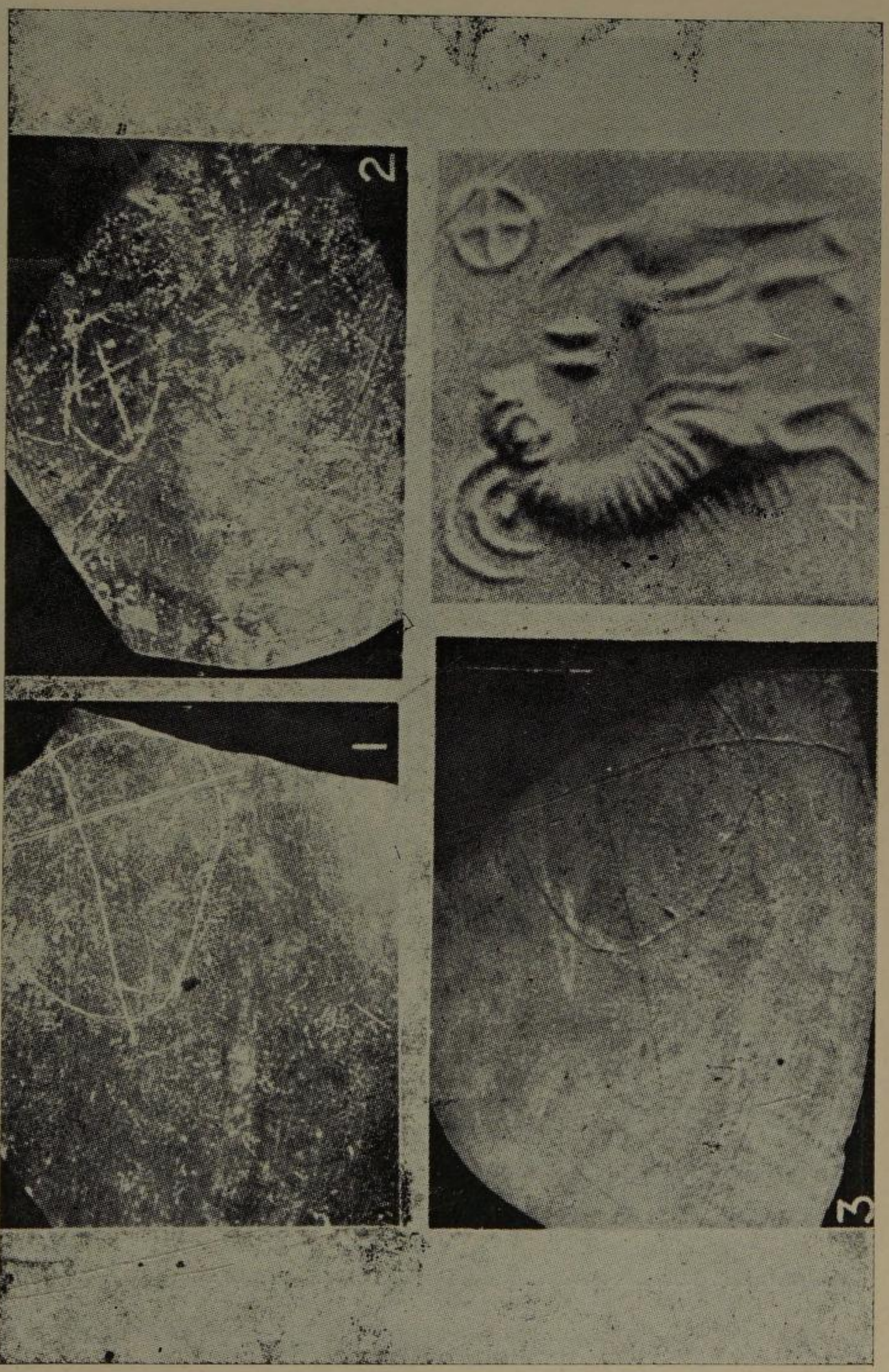
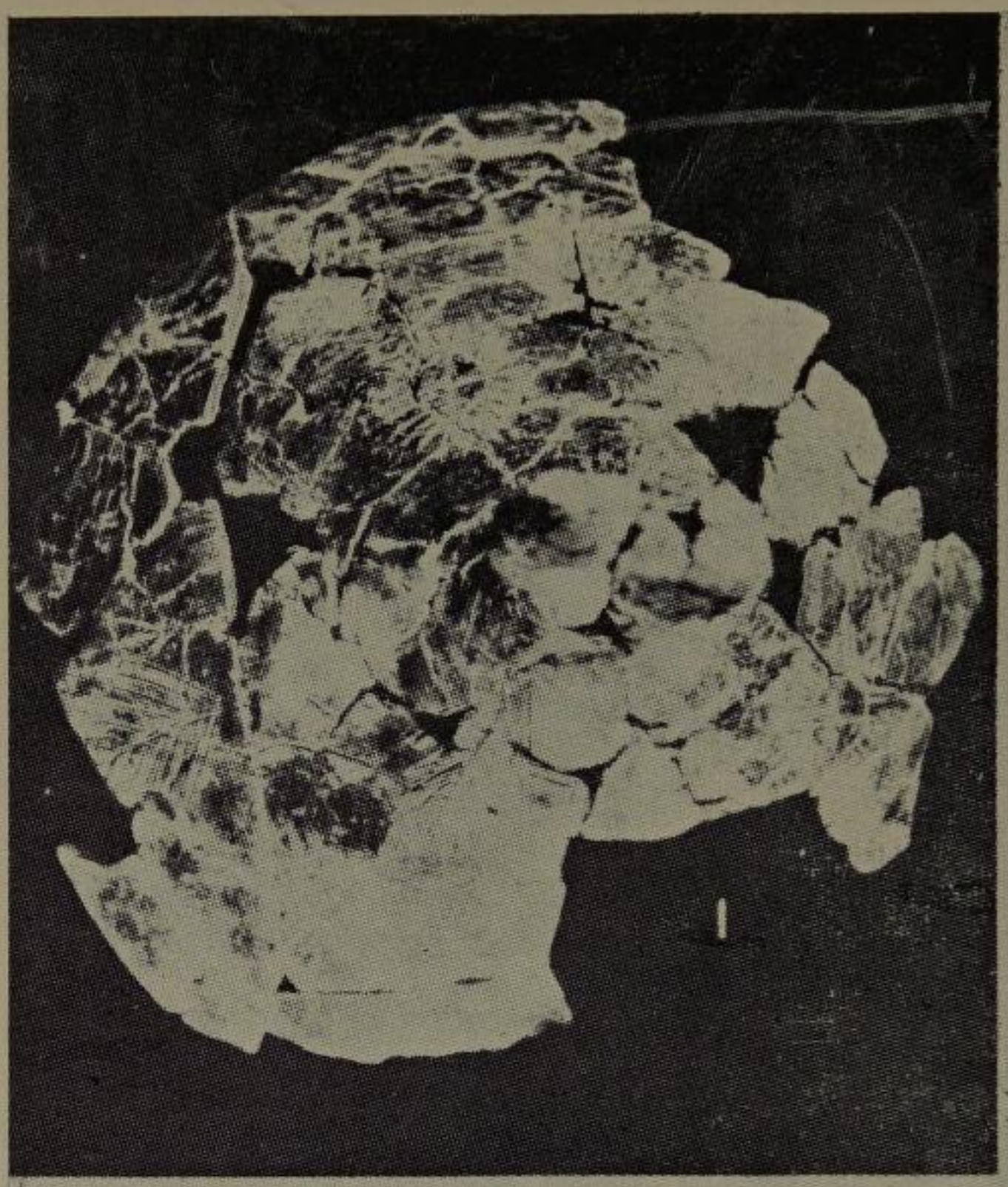
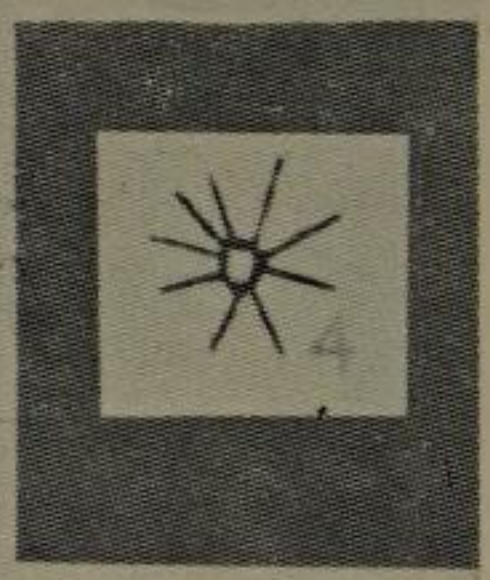
CORRIGENDA

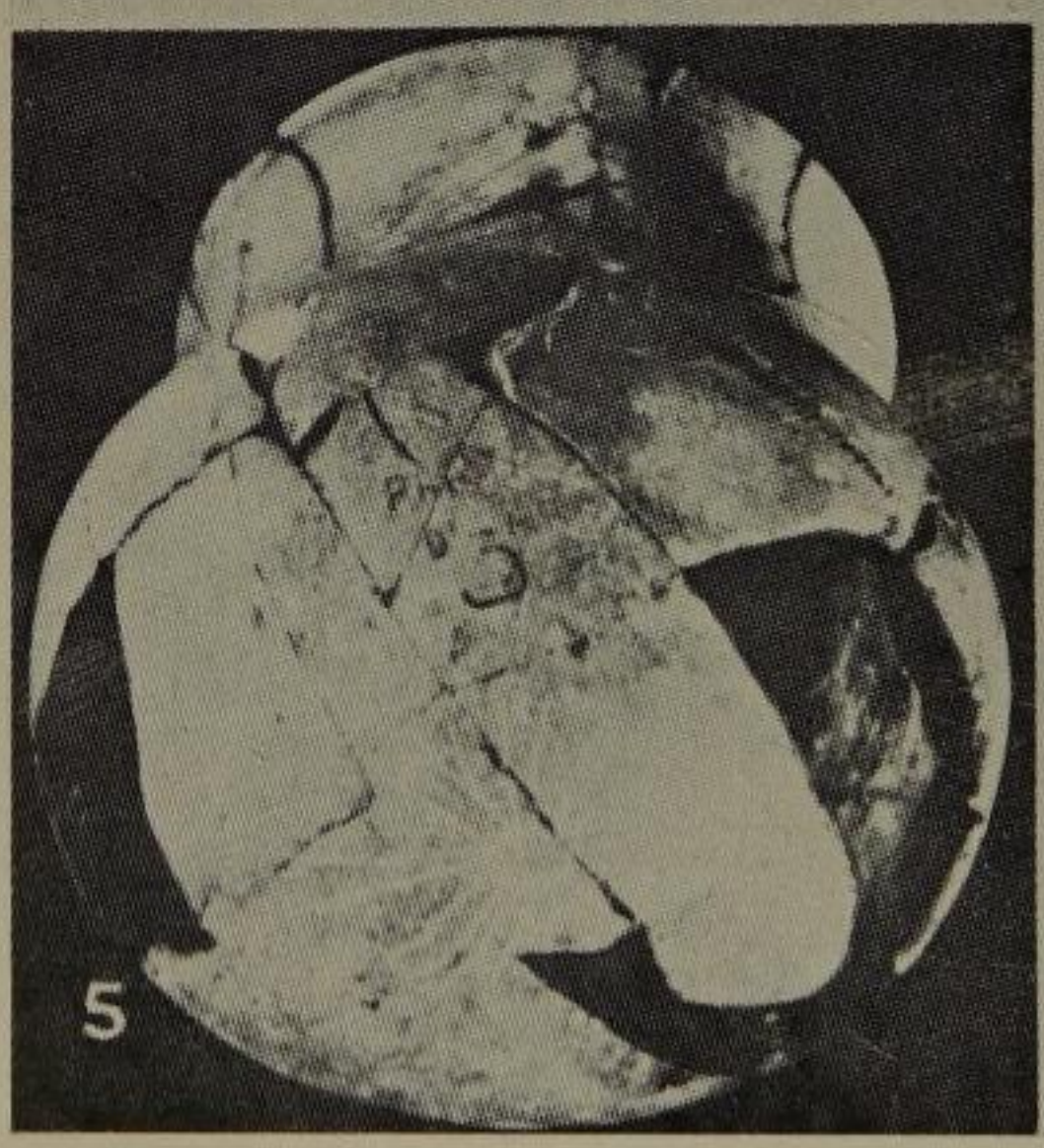
Page 35	L 24	read—life *for* a life
Pages 35-36,	L 24	read—girdle is used *for* girdle used
Page 47	L 24	read—show the son to the sun *for* show the sun to the son
Page 72	L 28	read—Platform *for* plateform
Page 89	L 20	read—Kaupur *for* Kanpur
Page 184	Lines 29-30	read—should we not *for* Should not we
Page 199	Lines 17—19	read—'the Buddha *for* Buddha
Page 200	L 6	read—had a *for* ha da
Page 202	L 7	read—iconographic *for*—iconographical



Solar symbols on some Potteries and Seals
(*By the courtesy of Arch. Deptt., N. Delhi*)

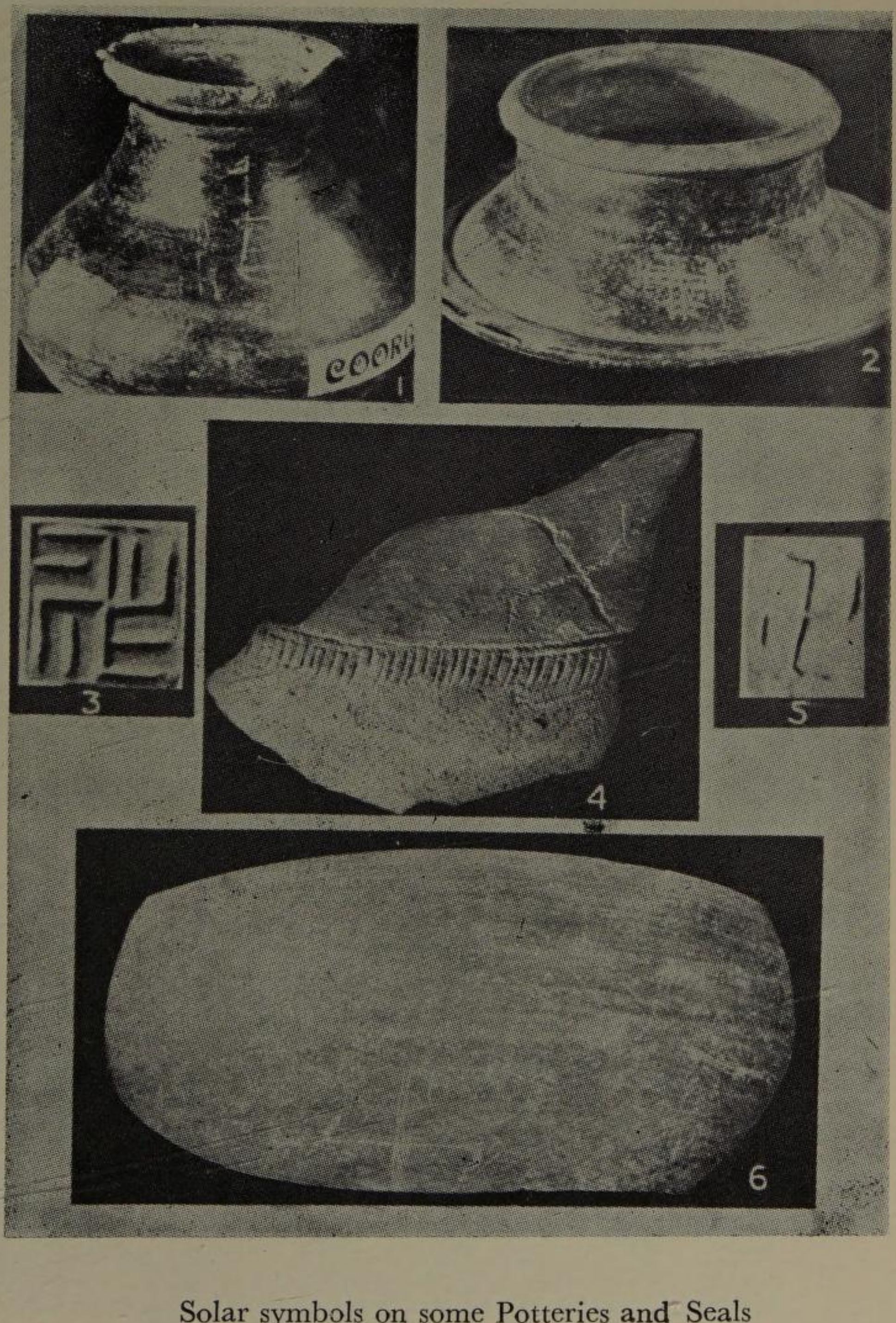






Solar symbols on some Potteries
(*By the courtesy of the Deptt. of Arch., N. Delhi*).

Plate 3



Solar symbols on some Potteries and Seals
(*By the courtesy of Arch. Deptt., N. Delhi*)

Plate 4

Fig. 1. Pātaliputra-Pottery (terracotta disk) Sun-image
(*By the courtesy of Patna Museum*)

Fig. 2. Chandraketugarh terracotta Sun-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

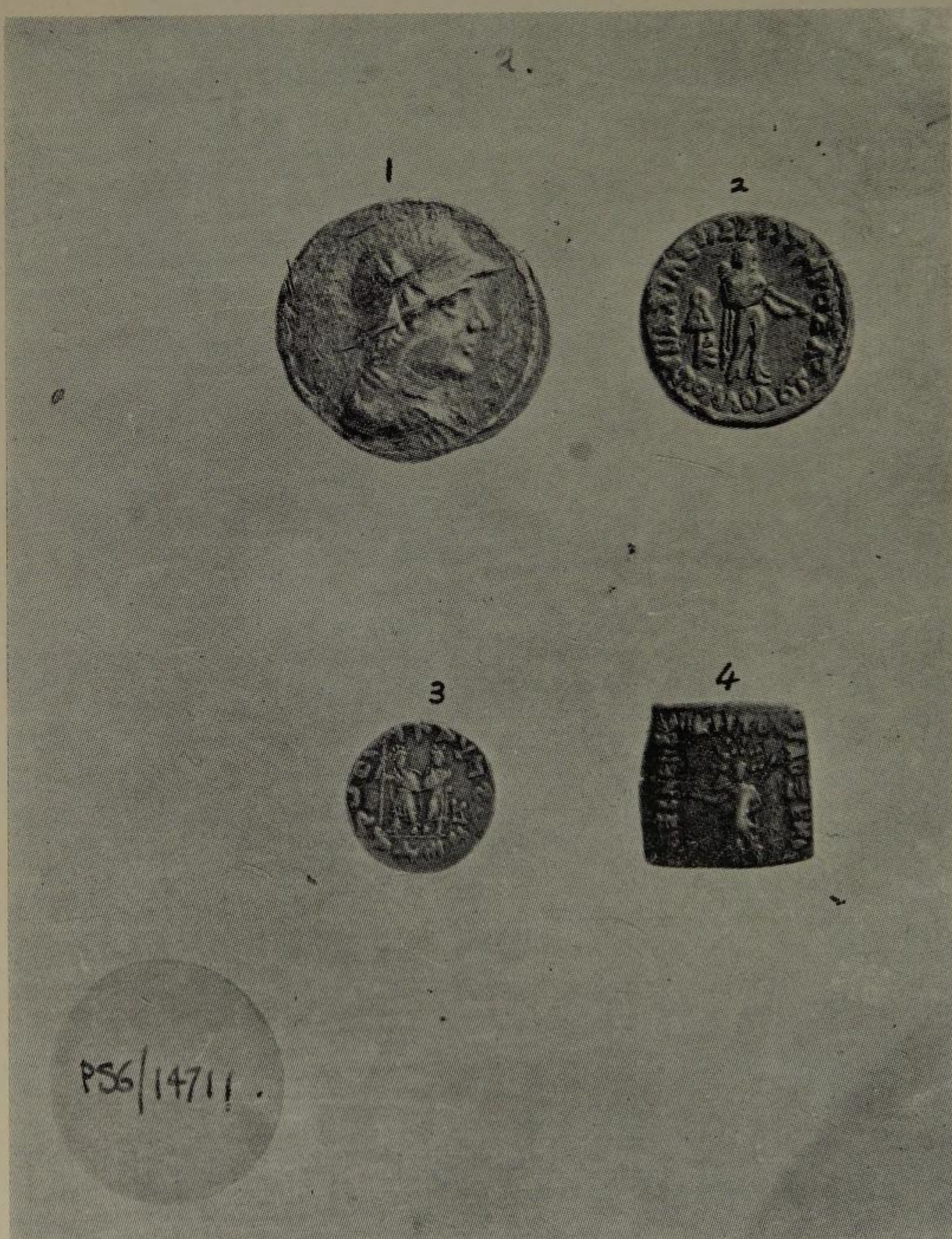
Fig. 1. Bodhagayā Sun-image
(*By the courtesy of Arch. Deptt., New Delhi*)

Fig. 2. Anantagumphā Sun-image
(*By the courtesy of Arch. Deptt., N. Delhi*).

Fig. 1. Bhājā Sun-image
(*By the courtesy of Arch. Deptt., N. Delhi*).

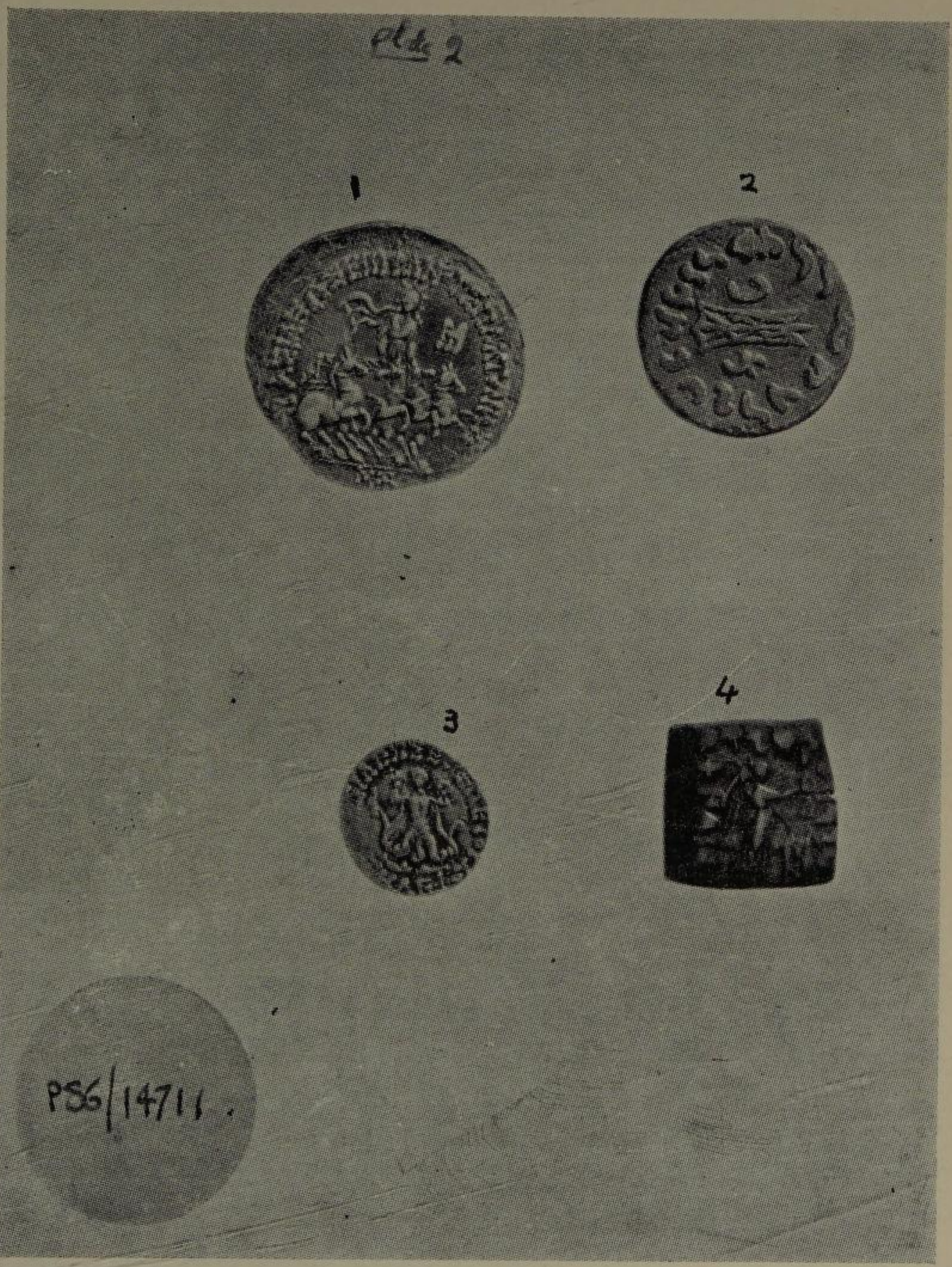
Plate 6

Fig. 2. Sun-image on the lady's forehead (Lucknow Museum)
(*Reproduced from Mathurā, a bulletin*)
(*By the courtesy of Lucknow Museum*)



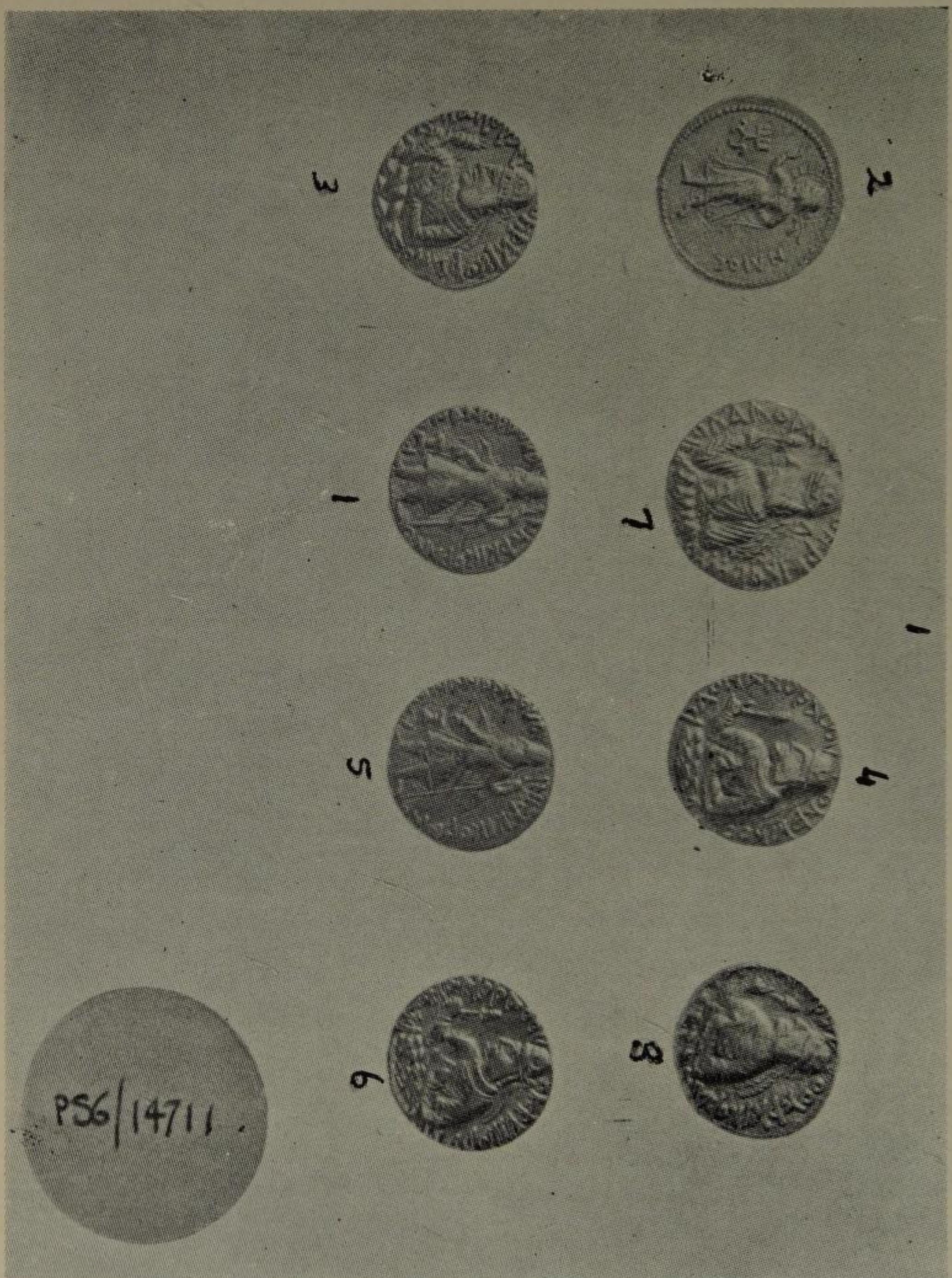
PS6|1471 .

Figures of Sun-god on some Indo-Greek coins (see also Pl. 6A (2)
1—A coin of Plato with Helios, Sun-god on the Reverse.
2—A coin of Apollodotus II with Apollo, Sun-god on the Obverse.
3—A coin of Telephus with Helios, Sun-god on the Reverse.
4—A coin of Philoxenus with Sun-god on the Obverse-
(*By the courtesy of the British Museum.*)



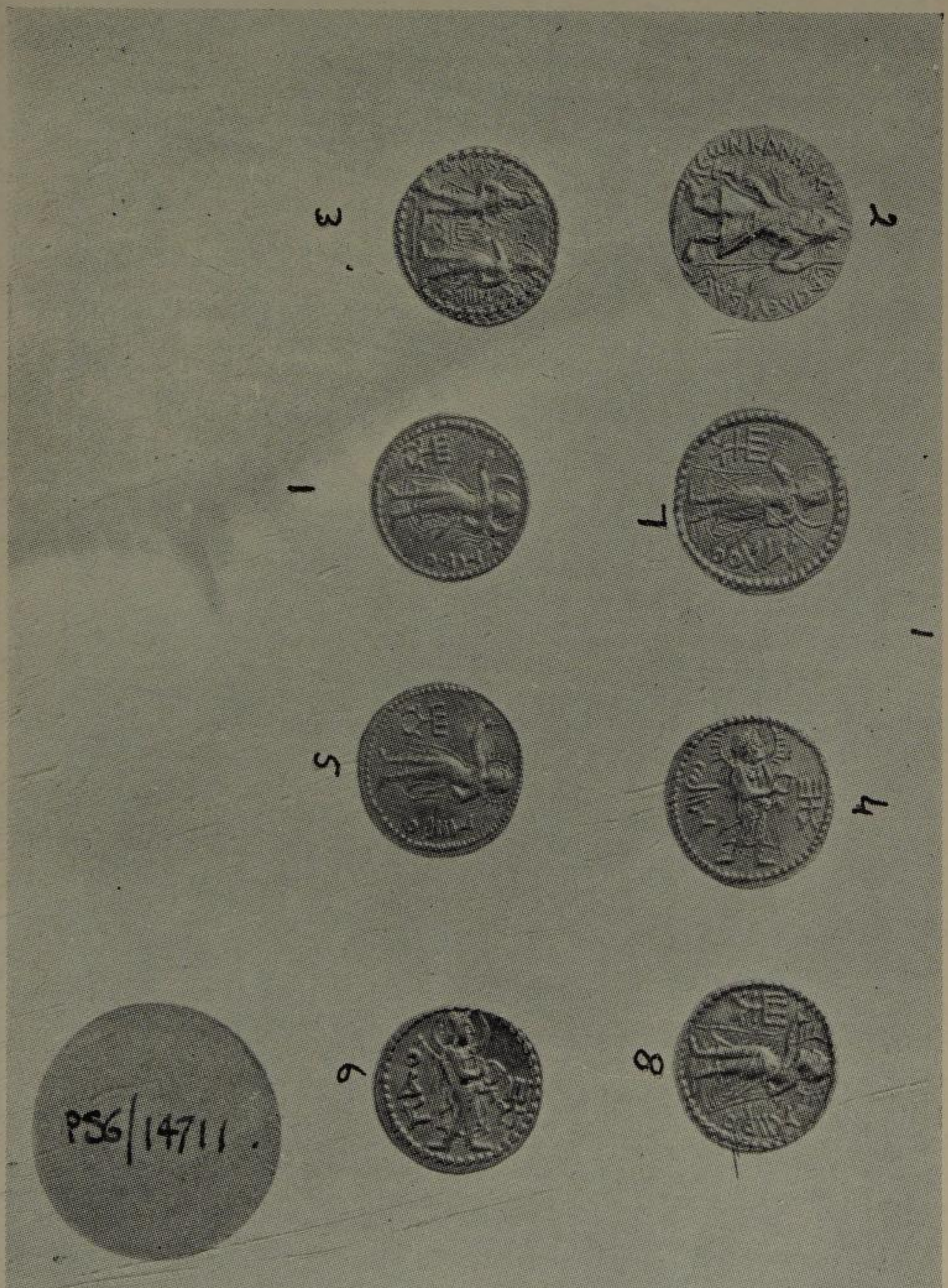
Figures of Sun-god on some Indo-Greek Coins (see also Pl. 6A (1))
(*By the courtesy of the British Museum*)

Plate 6B (1)



Some Kuṣāṇa coins having Sun-god on Reverse (see also Pl. 6B (2)
(*By the courtesy of the British Museum*)

Plate 6B (2)



Figures of Sun-god (Miro) and Moon-god (Mao) on some Kuṣāṇa coins (see also Pl. 6B (1)

(*By the courtesy of the British Museum*)

Central India Sun-image
(*By the courtesy of the British Museum*)

Fig. 1. Khara-Khaneh marble Sun-image (Kabul Museum)
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Kiching Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*).

Fig. 1. Vaital Deo Temple Sūrya--image
(Bhubanesvara)
(*By the courtesy of Arch. Deptt., N. Delhi*)

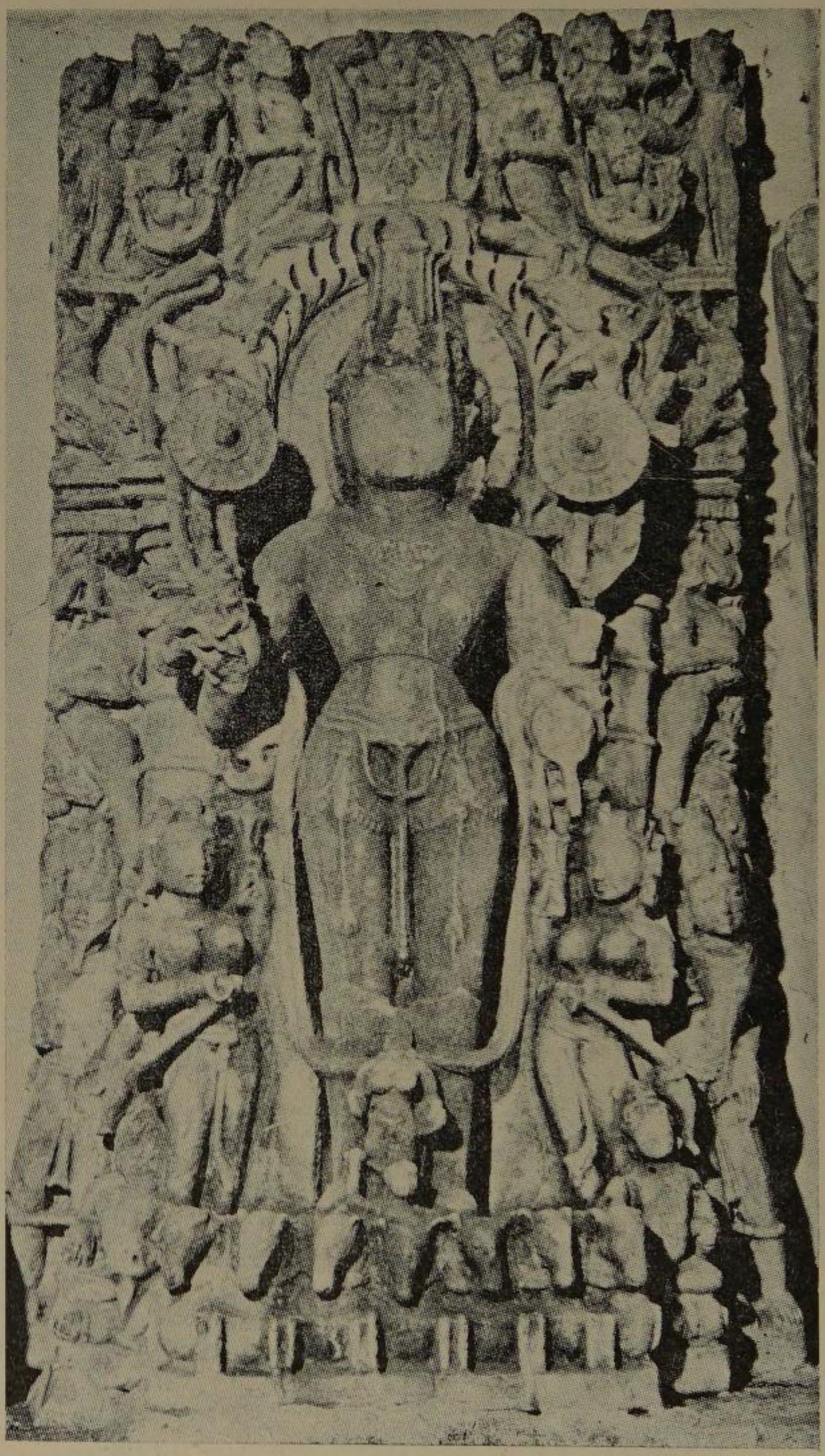


Fig. 2. Bheraghāta Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

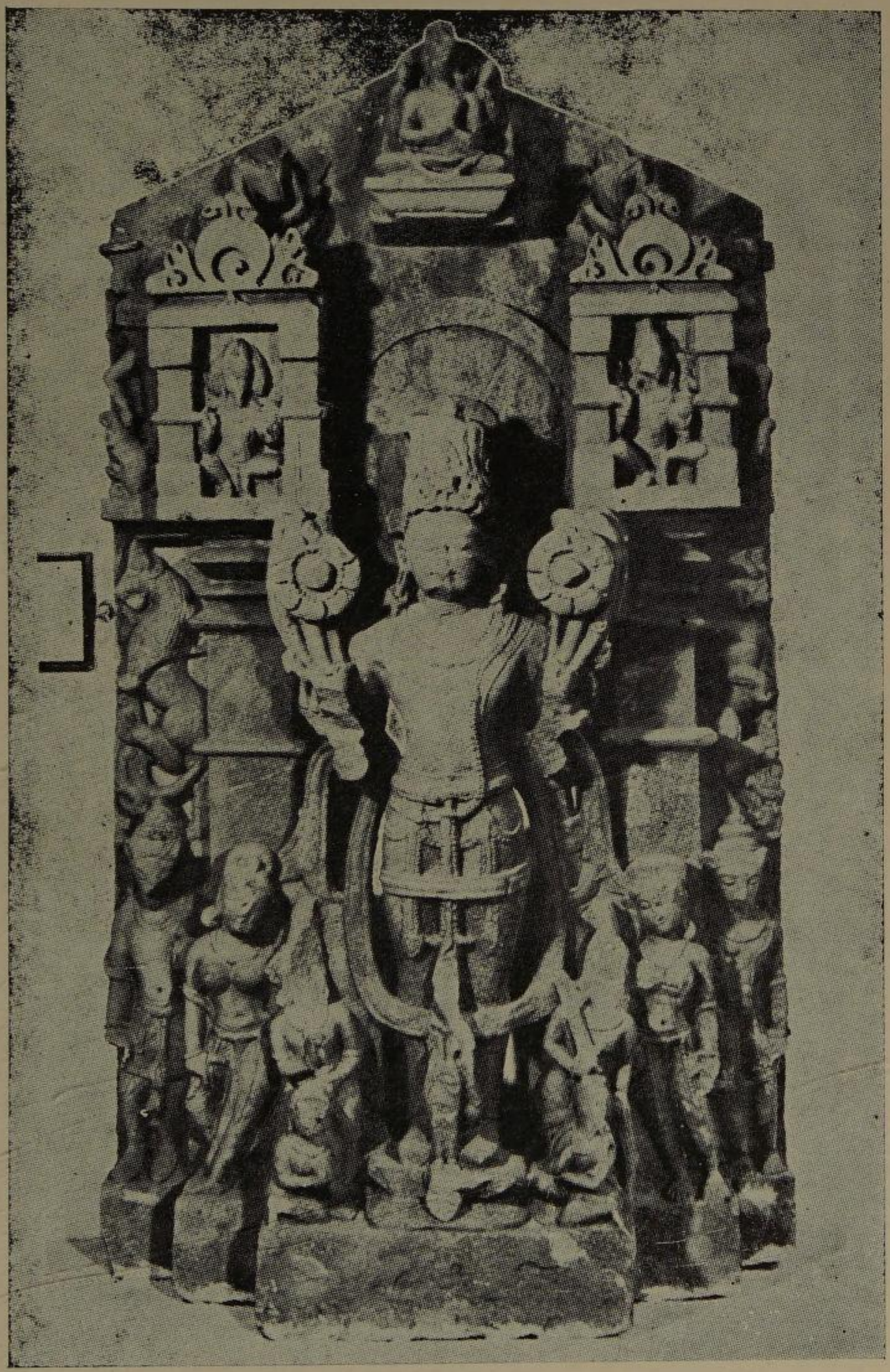


Fig. 1. Banaras Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Abaneri Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Khajurāho Museum Sūrya-image
(*By the courtesy of Arch. Deptt.. N. Delhi*)

Fig. 2. Lucknow Museum Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Madeoli Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Bhārata Kalā Bhavana Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Konārka Sūrya-image (Southern)
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Gudimallam Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Plate 12A

Pallava Sūrya-image

(*By the courtesy of the British Museum*)

Fig. 1. Early Pallava Sun-image
(*By the courtesy of N. M., New Delhi*)

Fig. 2. Late Pallava Sun-image
(*By the courtesy of N. M., New Delhi*)

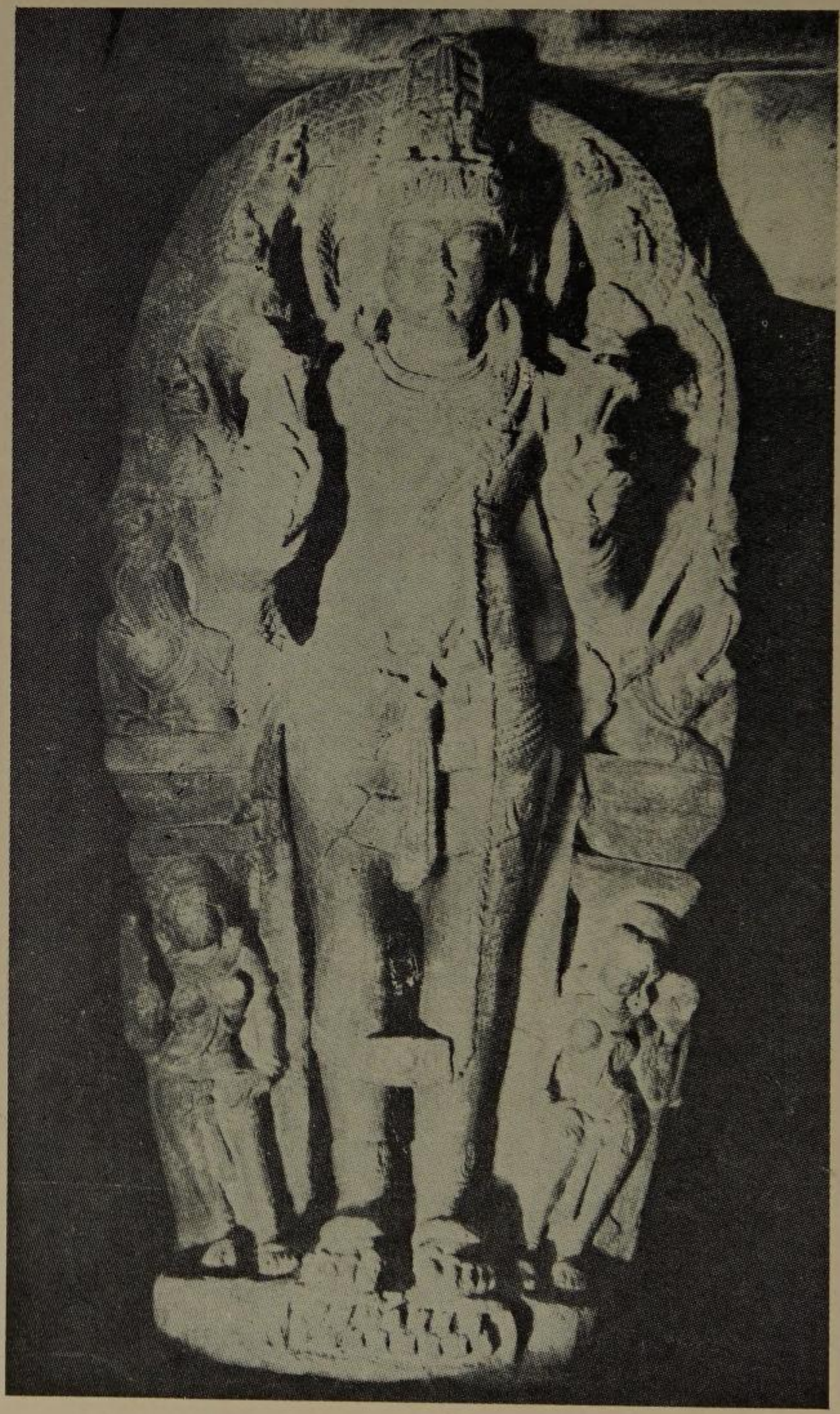


Fig. 1. Aihole Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

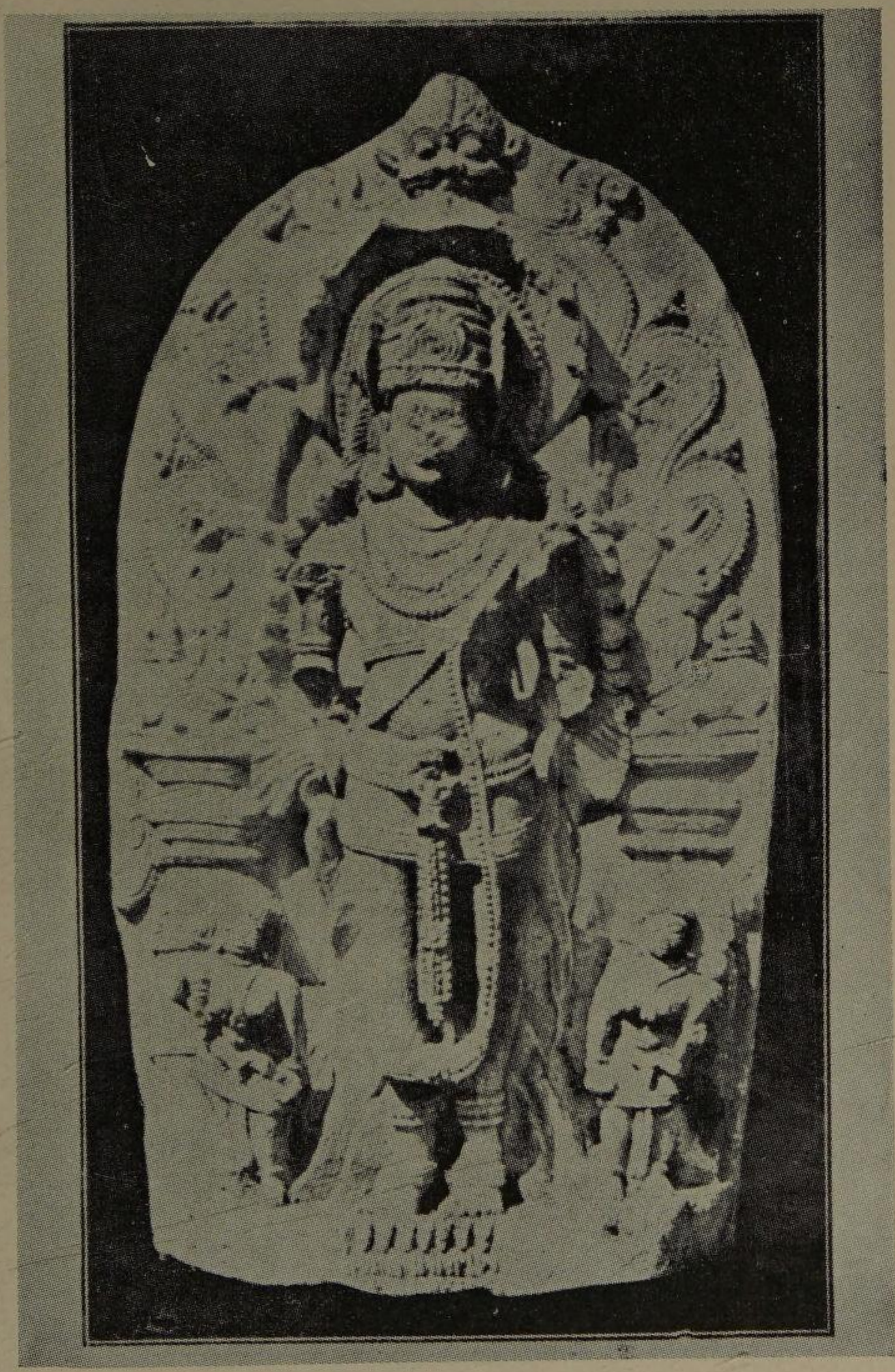


Fig. 2. Haveri Sūrya-image

(*By the courtesy of Arch. Deptt., N. Delhi*)

Plate 14A

Hoyasala Sun-god

(*By the courtesy of the Victoria and Albert Museum, London*)

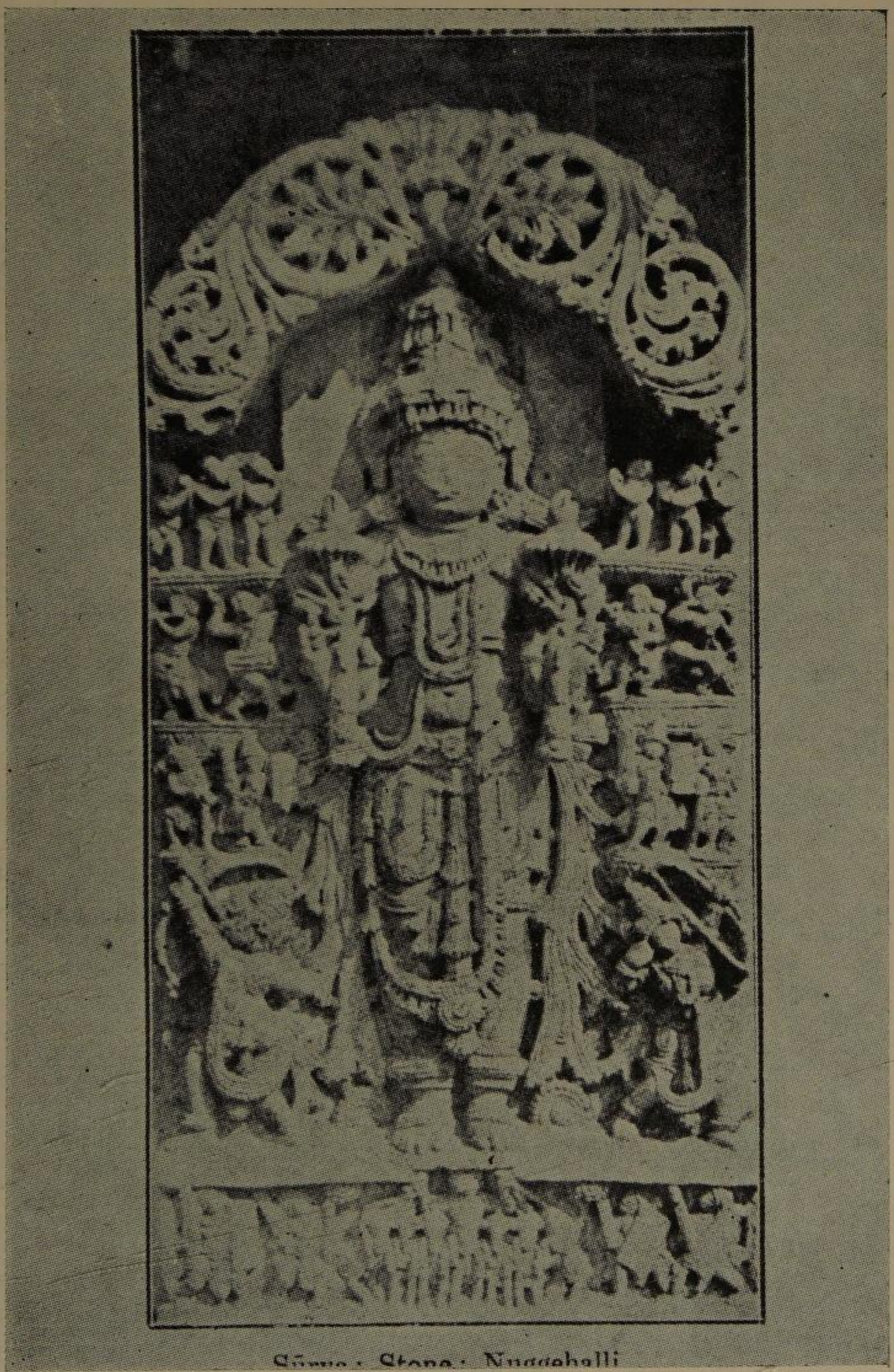


Fig. 1. Nagehalli Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Hoyasala Sūrya-image
(*By the courtesy of N. M., New Delhi*)

Plate 16

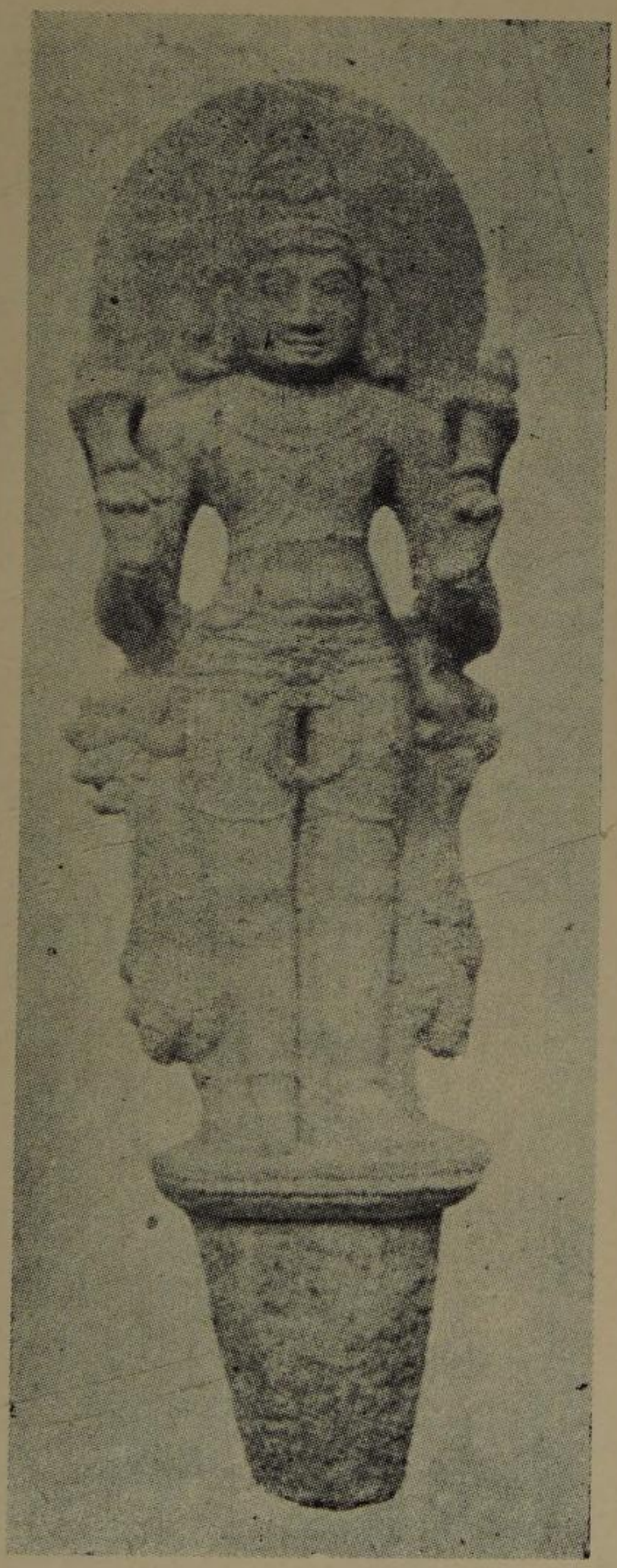


Fig. 1. Madras Museum Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Tanjore Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Chola Sūrya-image
(*By the courtesy of N. M., New Delhi*)

Fig. 2. Ellorā Sūrya-image
(*By the courtesy of Arch. Deptt., New Delhi*)

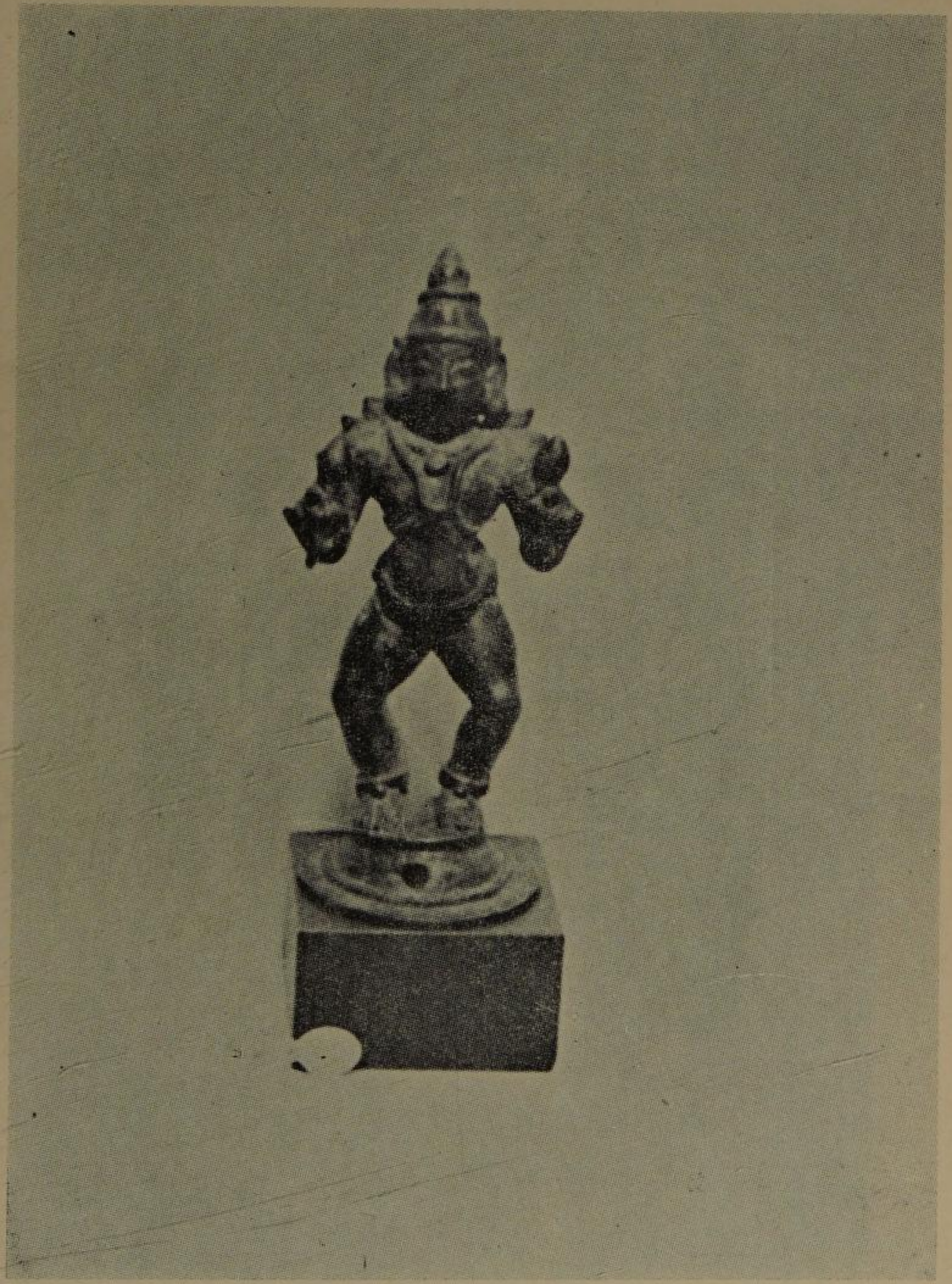


Fig. 1. Bronze Sun-god (S. India)
(*By the courtesy of the British Museum*)

Fig. 2 Jāvā Sūrya-image
(*By the courtesy of the Musee Guimet, Paris*)

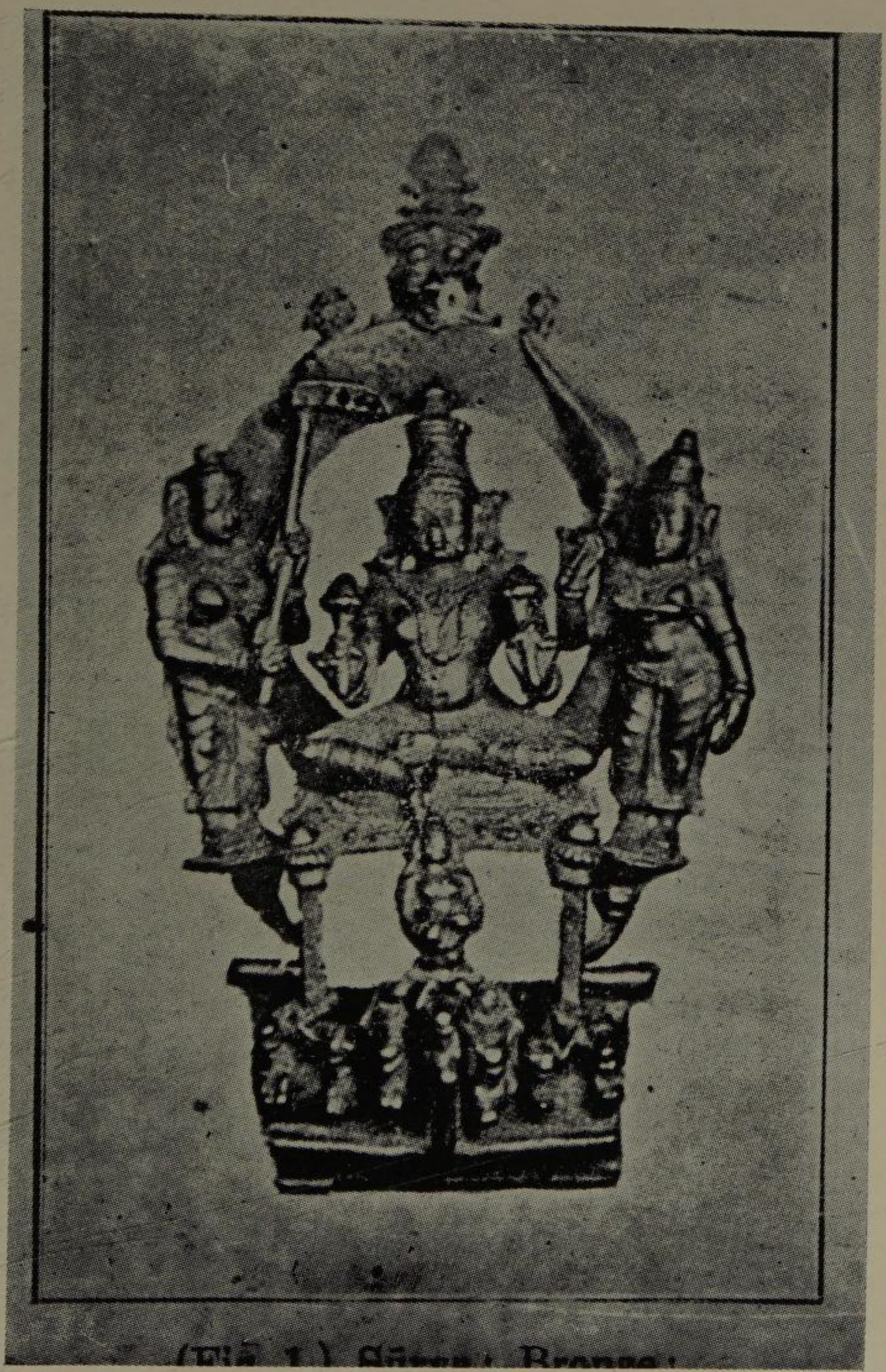


Fig. 1. Madras Museum Bronze Sūrya-image
(*By the courtesy of Arch. Deptt., New Delhi*)

Fig. 2. Hoyasala (Belūra) Sūrya-image
(*By the courtesy of Arch. Deptt., New Delhi*)

A Bronze Sun-god (West India)
(*By the courtesy of the Victoria and Albert Museum, London*)

Fig. 1. Konārka (seated) Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2. Revanta-image
(*By the courtesy of Arch. Deptt., New Delhi.*)

Pāla Sun-god (East India)
(*By the courtesy of the Indian Museum, Calcutta*)

Fig. 1. Dvādāśādityas.
(*By the courtesy of N. M., New Delhi*)

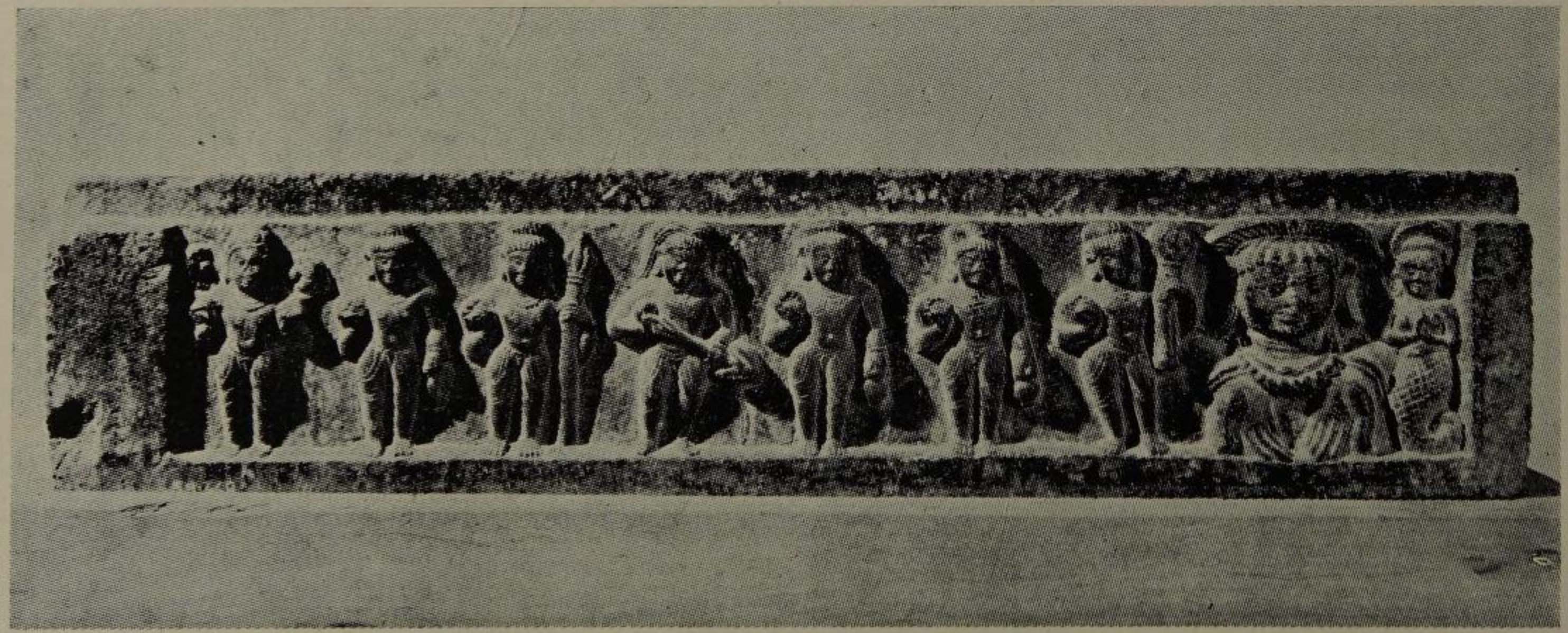


Fig. 2. Navagrahas
(*By the courtesy of N. M., New Delhi*)

Plate 20A

Inscribed Sūrya-Image (Eastern India)
(*By the courtesy of the British Museum*)

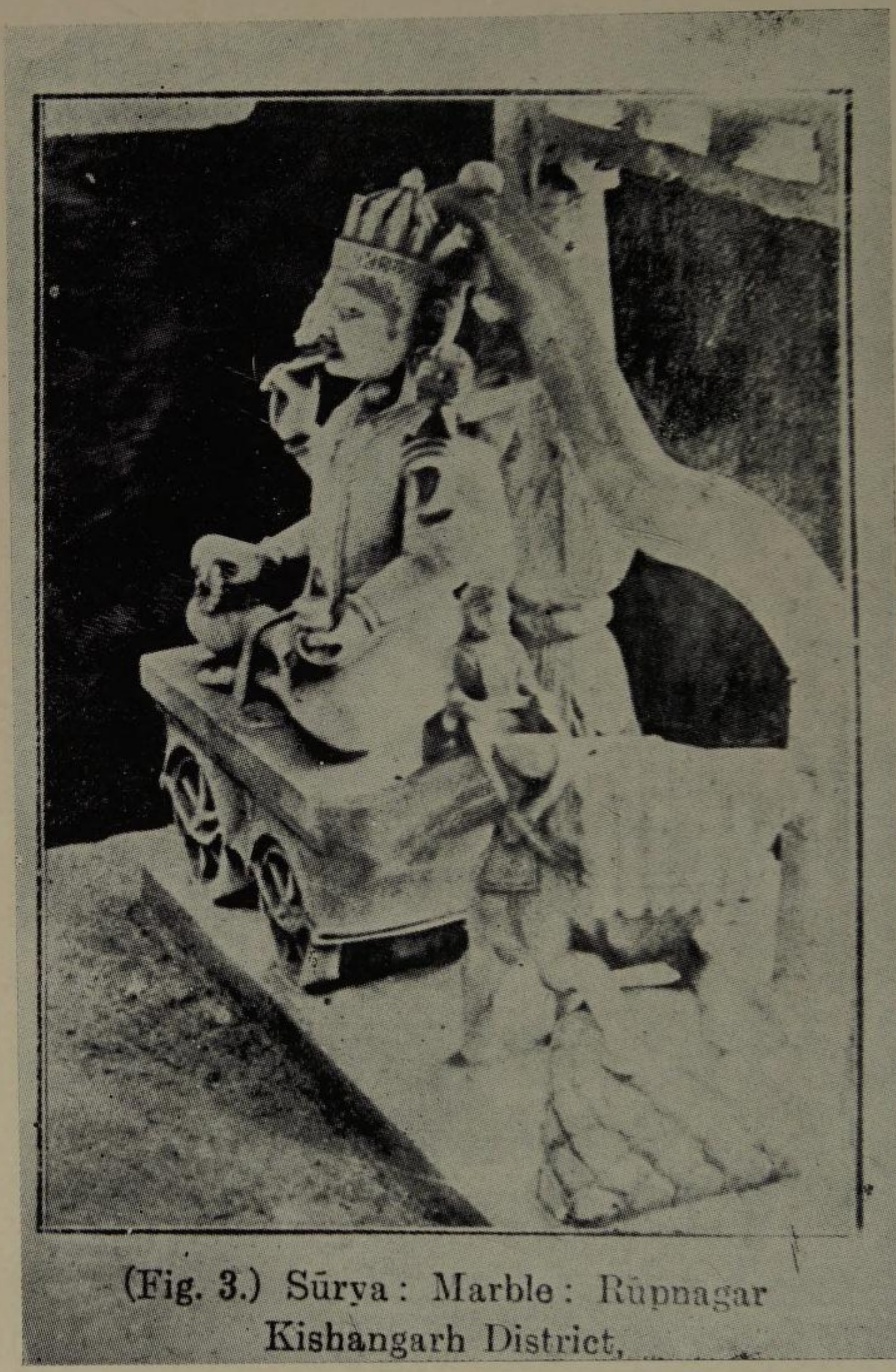


Fig. 1. Rūpnagar Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 2 Syncretic Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Markaṇḍa Sūrya (composite image)
(*By the courtesy of Arch. Deptt.. N. Delhi*)

Fig. 2. Malhar Sūrya-image
(*By the courtesy of Arch. Deptt., N. Delhi*)

Padmāsana Sun God, (Probably from Konārka).
(*By the courtesy of the British Museum*)

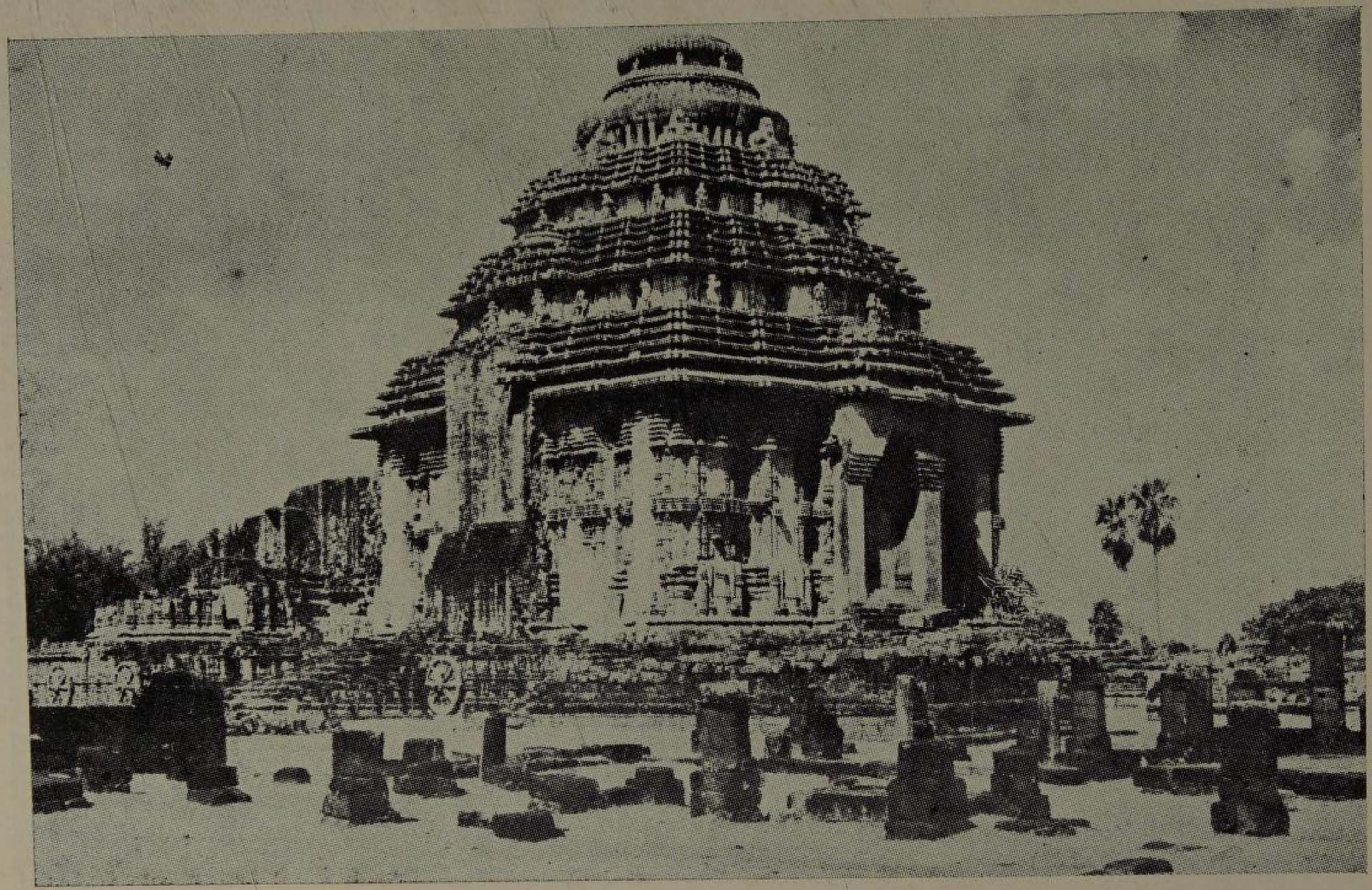


Fig. 1. Konārka Sun-temple
(*By the courtesy of Arch. Deptt., N. Delhi*)

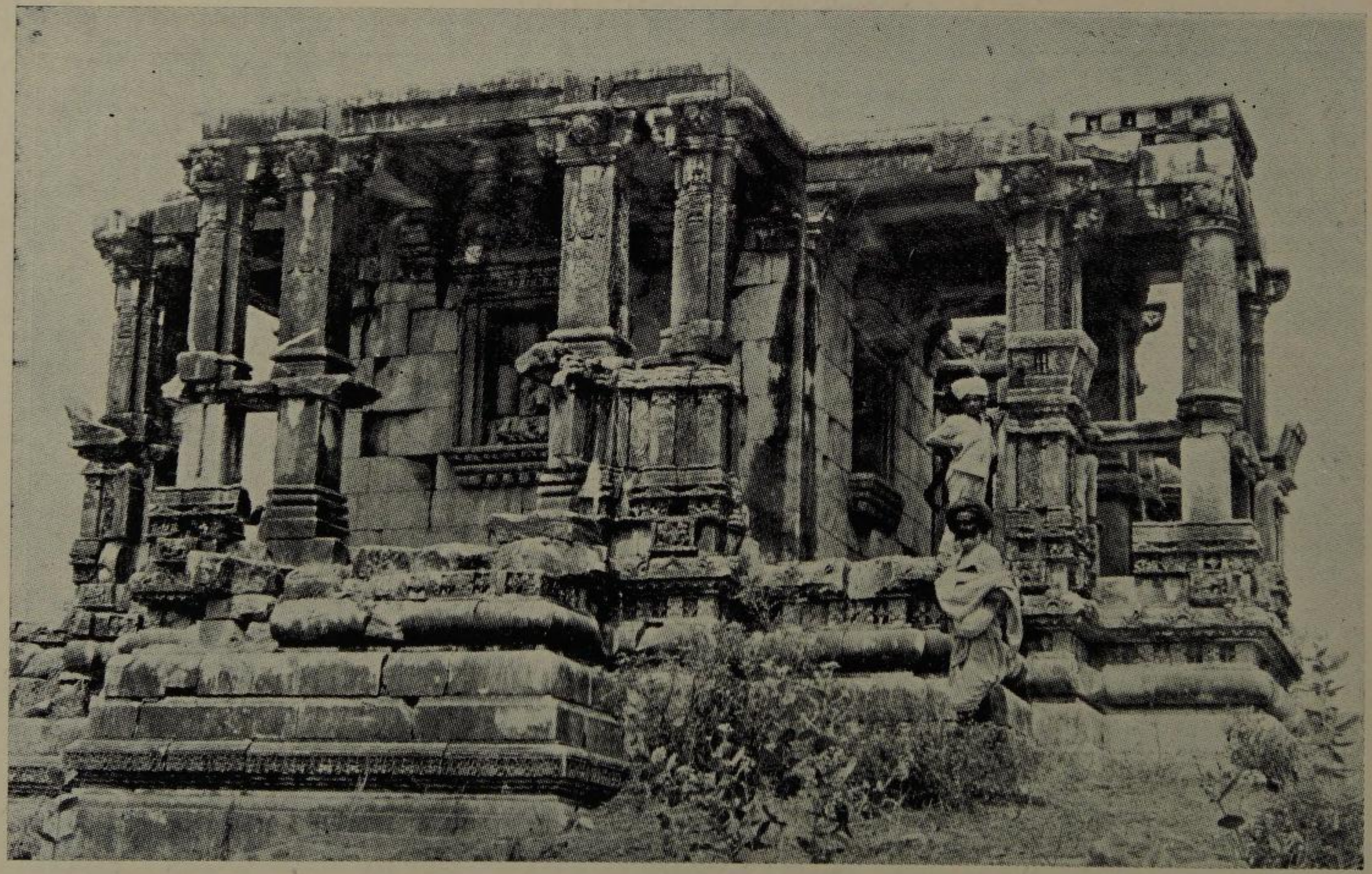


Fig. 2. Sirohi (Mirpur) Sun-temple
(*By the courtesy of Arch. Deptt., N. Delhi*)

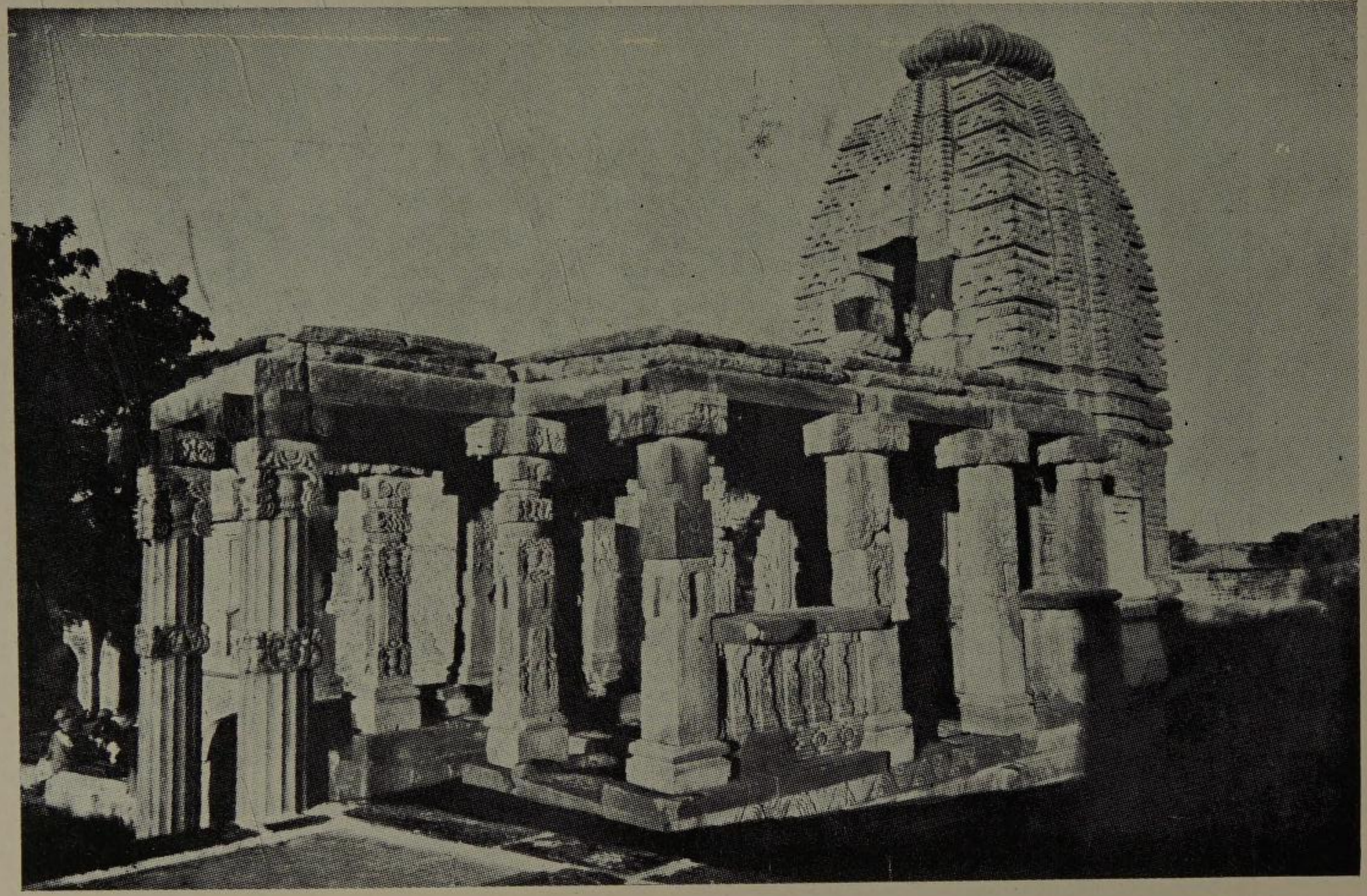


Fig. 1. Osia Sūrya-temple, general view.
(*By the courtesy of Arch. Deptt. N. Delhi*)

Fig. 2. Osia Sūrya-temple
(*By the courtesy of Arch. Deptt., N. Delhi*)

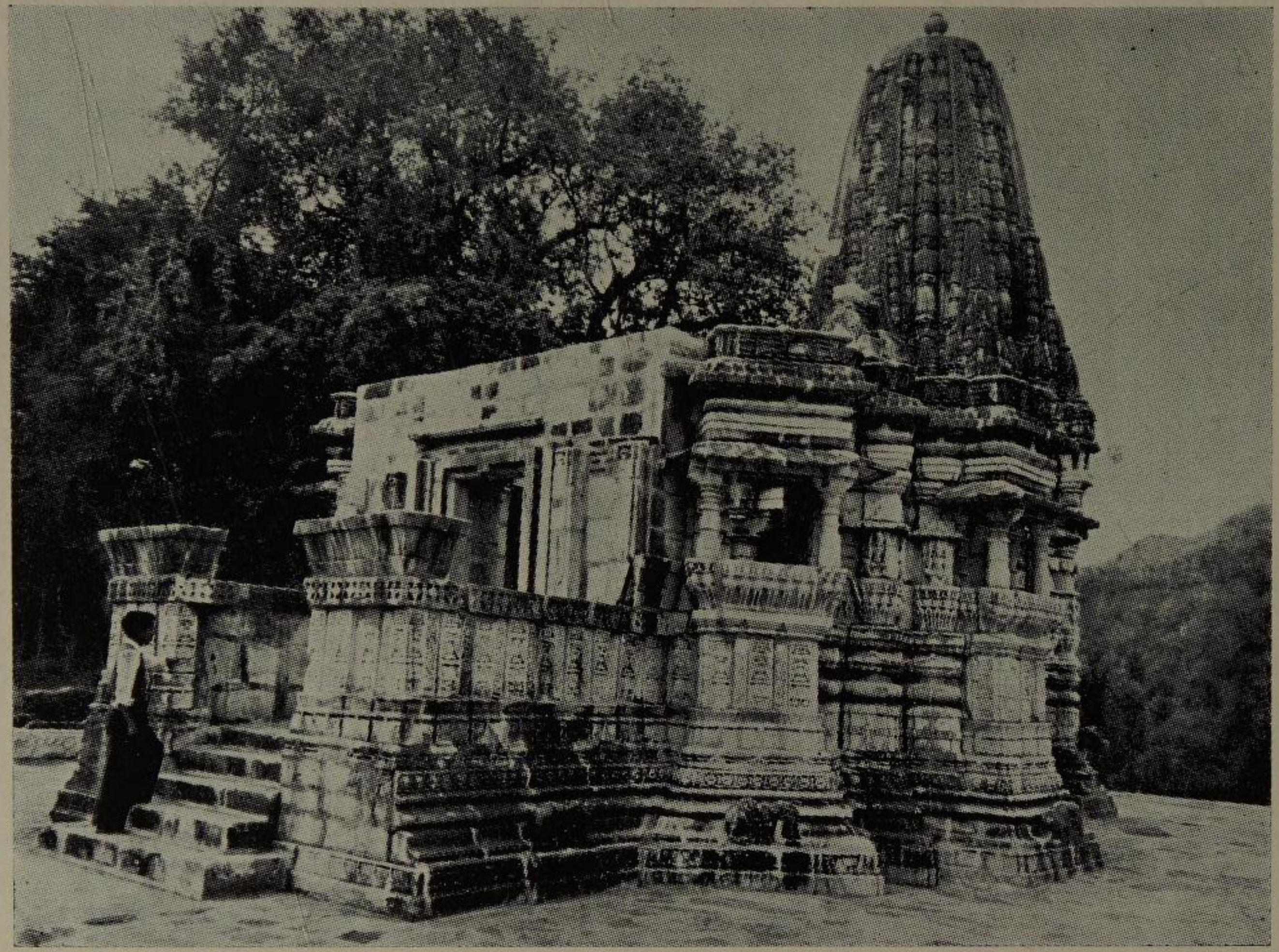


Fig. 1. Rānakpur Sun-temple
(*By the courtesy of Arch. Deptt., N. Delhi.*

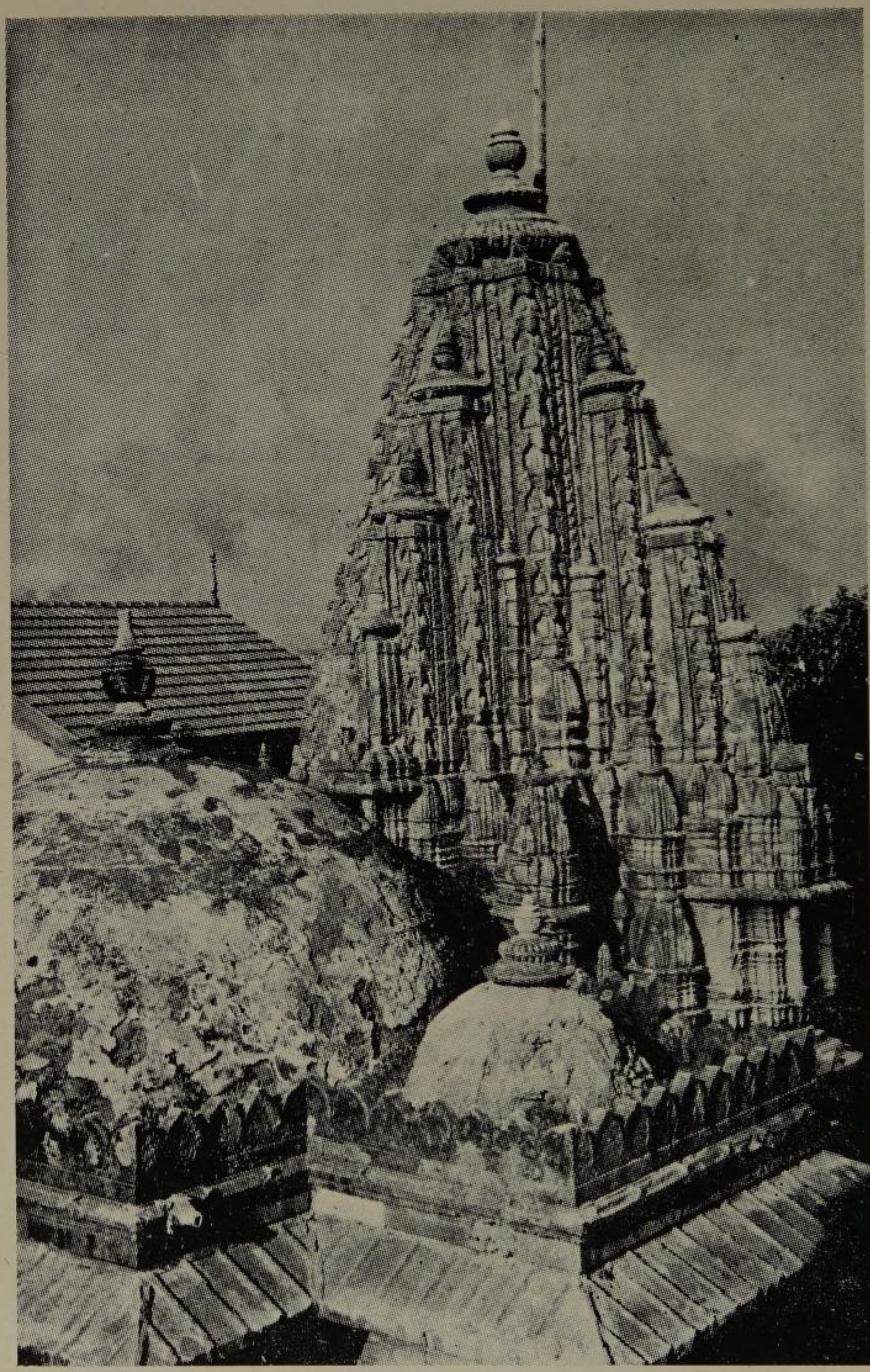


Fig. 2 Sun-temple of Than
(*By the courtesy of Arch. Deptt., N. Delhi*)

Fig. 1. Moḍherā Sun-temple
(*By the courtesy of Gujarat Information Service, New Delhi*)

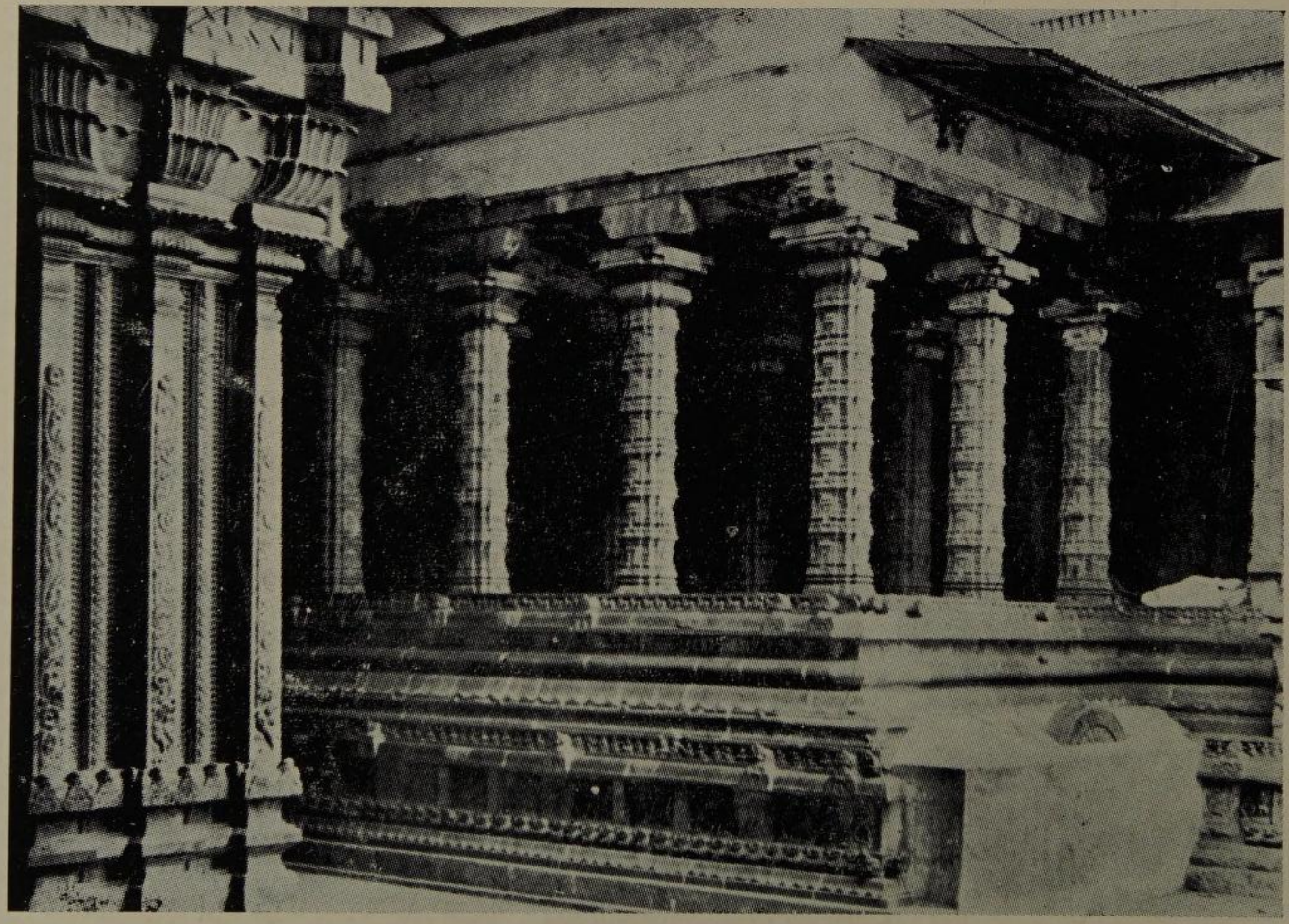


Fig. 2. Chidambaram Sūrya-temple
(*By the courtesy of Arch. Deptt., N. Delhi*)

Plate 27

[57399]

STELE SHEWING THE DEAD KING AMENHOTEP III & HIS QUEEN, TEIE, SEATED BEFORE A STAND OF OFFERINGS AND RECEIVING THE SYMBOL OF LIFE FROM THE ATEN OR SOLAR DISK.

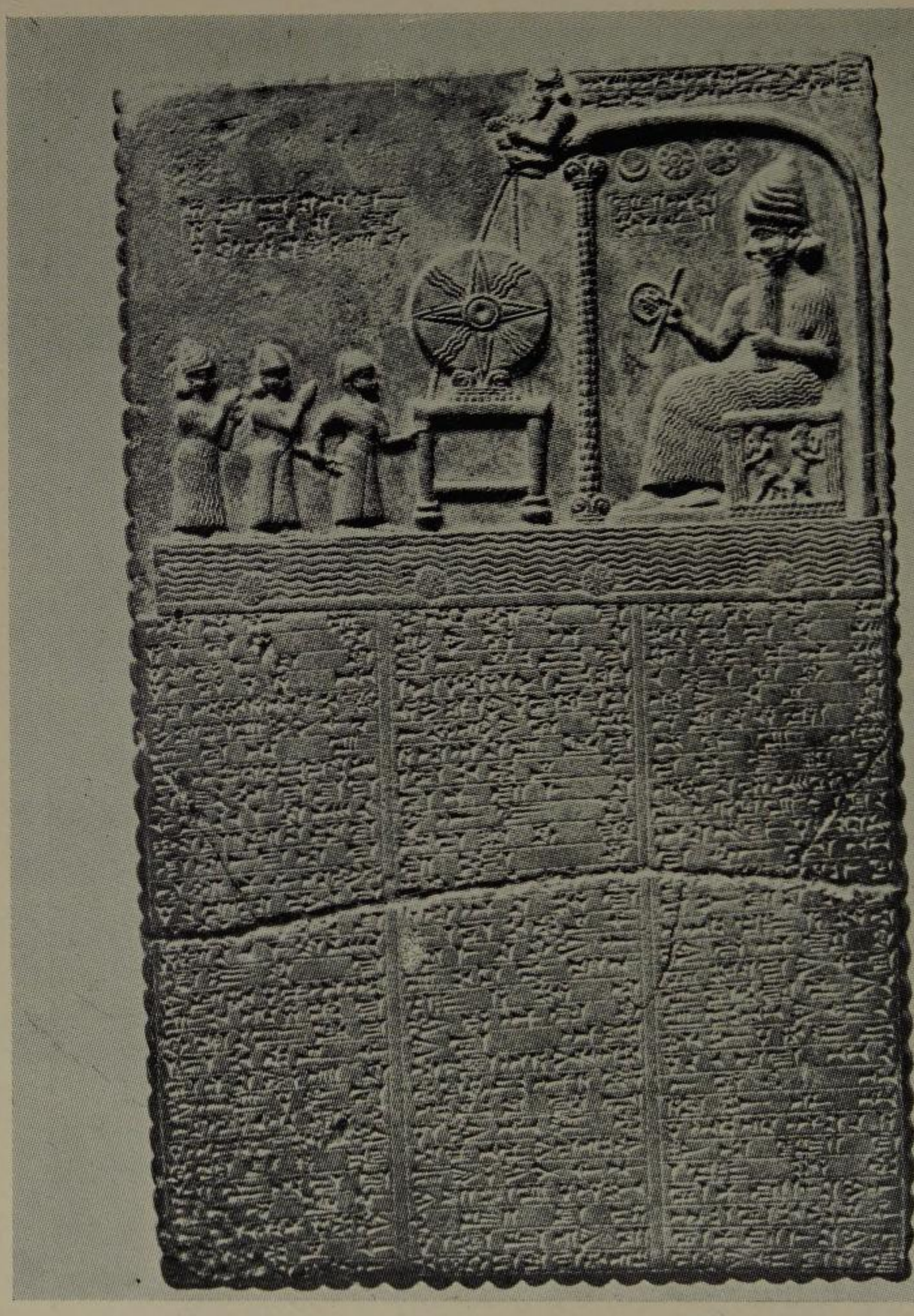
FOUND IN A HOUSE OF THE TIME OF AKHENATEN AT TELL EL-AMARNA. [XVIIIth Dynasty, about 1370 B.C.]

Given by the Egypt Exploration Society, 1924.

The figure of the queen is much destroyed, but that of the king is perfect, and is a remarkable instance of the realistic style of Akhenaten's time. The face is obviously meant for a faithful portrait of the king, and the careless attitude of the figure is unique.

Aten, Egyptian Sun-god

(*By the courtesy of the British Museum*)



Shamash, Babylonian Sun-god
(*By the courtesy of the British Museum*)

Plate 29

Apollo, Greek Sun-god
(*By the courtesy of the British Museum*)

Plate 30

Helios, Greek Sun-god
(*By the courtesy of the British Museum*)

Plate 31

Mithras, Persian Sun-god. (Bas-Relief, Investiture of Ardashir II)
(*Reproduced from a book, named The Art of Iran, by Andre Godard*
Trans. by M. Heron, London, 1965.)
(We are obliged to the author and Publisher)

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Sun-worship in ancient India.

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Sun-worship in ancient India.

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Dr. L. P. Pandey is an eminent scholar of Indology. As a student he always held a brilliant career. He ranked first at the graduate and post-graduate level, and was awarded an All-India University Research Fellowship by the University of Delhi for Doctoral Research.

He was selected for a British Council Scholarship by the Government of India in 1966, to pursue his post-Doctoral Research in the United Kingdom. He worked on ancient Indian Palaeography at the School of Oriental and African Studies, University of London, under the supervision of Dr. J. G. Casparis and collected material on the Scientific heritage of ancient India.

He has been teaching history, culture and archaeology at the University of Gorakhpur since 1963. He has edited several Sanskrit manuscripts and pursued research in ancient Indian Horticulture and Botany. These works when published will certainly add laurels to his glorious record.

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